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Drama in the Schools

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WHEN we know what we are trying to accomplish, we stand some chance of accomplishing it. The major fault of most school dramatics is a lack of clearly defined objectives. The commercial theater wants to make money and governs itself accordingly. The art theater strives to fulfill an artistic ideal and measures its success by its degree of fulfillment. Contrast these definite aims with the confused objectives of most school theaters. Ask a dozen educators what might be the educative function of the stage and you probably get a dozen different answers. What, then, should the drama in the school set as its objective? I am sure that every thoughtful person will concede that the child must remain the center of the whole educational process. The question, then, must be: What is the drama at its best capable of doing for the child?

Objectives in the School

1. It can awaken an abiding sympathy with the true, the beautiful, and the good. Someone has complained that the average education results in trained memories and untrained emotions which is saying, in other words, that what we consider worthy of our admiration and imitation is just as important as what we think, and that our knowing that certain things are good is just as important as what we know about these and other things.

2. It can give the participants, actors and audience, insight into character by showing them motive and action stripped of the irrelevancies of life. Sympathetic insight into character is one of the most valuable possible outcomes of education.

3. Drama has been described as the poetry of conduct since it deals largely with the human will in conflict with its own weakness, or the forces of evil in society, or destiny, or nature. If the ethics of the dramatist are right, vice will appear ugly and virtue beautiful and in this fashion the drama can be a potent influence upon conduct.

4. It can provide an enriched experience that may be carried through life in imagery, ideas, ideals, and in verbal felicities and that will provide pleasurable, vicarious living and imaginative escape.

5. It can inculcate habits of harmless amusement.

6. It can develop permanent tastes and permanent artistic standards.

7. It can provide models of composition. The fine things we have memorized enter into us as great verbal cadences and become channels for our own lesser thoughts. We tend to borrow the phraseology of the masters with whom we have had intimate contact.

8. It can impart certain speech skills, attitudes, and informations that in later life may be a source of great personal and social enjoyment and profit.

9. It can introduce the students to the joy of creating things and can give them attitudes, skills, and informations relating to stage craft that may be carried over into other life activities.

That these outcomes are possible of achievement an analysis of the drama as a literary type or a realization of what good drama has done for those who have truly appreciated it will fully reveal. A moment's further reflection should indicate that any one of these outcomes is ample justification for the use of the drama as an educative agency even in a curriculum in which each element must be tested constantly not merely for its intrinsic merit but for its relative ability to educate. If, then, it should be the function of the drama to give to the greatest number of children in the deepest measure possible an enrichment of experience through intimate contact with an art form, in other words, to be cultural and creative, and self-expressive rather than exhibitory, it might be well to contrast this function with some of the reasons why drama is used in schools today:

Unsound Objectives

1. Many people feel that it is the sole function of school drama to get money for miscellaneous and sometimes worthy causes. Catholic schools have been

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very prone to this idea and have used the stage as a not-too-inconvenient or too-obvious method of exacting tribute from aunts, cousins, parents, and neighbors, sometimes entirely forgetful of the fact that drama might have educational possibilities for the child.

2. A few use the drama for this purpose; many others avoid it. It has been said that the drama does not belong in the school because it is not the purpose of the school to train actors and actresses. Those who advance this argument probably avoid football because they do not wish to make football coaches of the players, physical education because they do not wish to make professional gymnasts of the gym students, and sewing because they do not wish to make seamstresses of the young ladies.

3. I mention this with reluctance. Many times it would seem the drama is partly used as a convenient opportunity for rewarding the good or the pretty or the smart child or for pleasing influential fathers and mothers. In this matter, let us examine our consciences with particular severity and ask ourselves if the whole process has not been a perversion of a function even for the favored child. As for the honored parents, I cannot dismiss the unpleasant imagery of a familiar quotation which says something about those who "crook the pregnant hinges of the knee where thrift may follow fawning."

4. Some educators seem to feel that they have achieved the fullest educational possibilities of the drama when they have made elocutionists of a few children. I use the term *elocutionist* as it was employed in a generation past to refer to all those exhibitionary outcomes of the vocal and physical gyrations of the outmoded elocution teacher. Kindred souls have used the stage to make little children into exhibitionists of some kind by displaying the exceptional talents of a few for the admiration of the less-gifted many, little realizing, perhaps, that there is nothing more pathetic than a child who never recovers his or her simplicity after taking part in a show or winning an elocution contest.

Kinds of Dramatic Activity

The question that naturally arises is this: Will all properly produced plays be equally competent to secure the valid educational outcomes listed above? No answer could be given which would not take into consideration the various degrees of formality in the dramatic presentations of the school. All school dramatic activity falls into a convenient fourfold division:

1. Dramatic play in which children try to be something else or someone else without much effort toward plot, predetermined dialog, setting, audience, and the like. Children playing Indian, or train, or cowboy, or mountain climbing are indulging in dramatic play. This type of activity is rightly confined to the nursery, the playground, and the kindergarten.

2. Classroom dramatizations in which, for example, the materials of the civics, English, history, or religion class are assembled by the teacher and the pupils into some kind of plot with elementary settings.

3. School or classroom plays for domestic consumption.

4. Public performances.

Only great drama finely staged will secure the ultimate of all the valid outcomes, but lesser drama, homemade dramatizations, dramatic play, are capable of achieving much true educational value. Before undertaking any type of dramatic activity, it might be well for the teacher to review the possible outcomes of drama and to set before her those which she might reasonably expect to accomplish. In this fashion, she could insure an intelligent handling of her materials.

Most schools have some kind of dramatic activity in classes 1 and 4. The dramatic instinct of the child generally finds its own expression through the less regimented and better psychologized activities of the kindergarten or playground. Some public performances are assured in most schools by financial necessity or by the need of signaling events such as graduation. It is in divisions 2 and 3 that the average school is especially weak. The drama is little used either as a classroom method or as an educative activity systematically carried throughout the year and participated in, in some fashion or other, by the whole student body.

What is needed in most schools is not merely more plays but a fixed program of more plays — not necessarily for outside consumption. Most schools could well profit by a play a week.

Participation for All

Here another distinction must be made. In many of the so-called extracurricular activities the educative value is almost entirely restricted to those who actually participate. In the drama, on the other hand, the passive participants receive almost as much educative value as the active participants. Even the most casual observation of a movie house on a Sunday afternoon will indicate that every child there identifies himself with one or several of the characters and lives with them through the action on the screen. This fact should suggest a convenient definition for the educative outcomes of the drama. There are many outcomes which are shared equally even if in various degrees by audience and actors; there are others, less numerous, which are shared by the actors and producers alone. Recreation through escape is an instance of the former. Certain speech skills and attitudes, or pictorial skills, are instances of the latter. It should be remembered, however, that the fullest educative effect of the drama is not achieved until as many children as possible have played and produced as well as watched.

Material for Dramatization

Much has been written on the use of the dramatic method in English, history, civics, and health classes. Great events have received simple classroom staging. The struggle between sickness and health has been dramatized many times. Some teachers have been wise enough to have the children read with elementary backgrounds and a few gestures the plays studied in English classes. However, I have sometimes wondered whether the dramatic effort has been sufficiently applied in classes in religion and Bible history. All of which suggests that the Catholic school, elementary school, high school, and even college or university, has

never sufficiently appreciated the opportunity it possesses of vividly portraying its great heritage of dogma and ethics through the dramatic method.

To this will come the immediate response that there have been too many other things to take up, that funds have not been available, and that the faculty, particularly the English department, is already overloaded. It should be unnecessary to point out that in divisions 1 and 2 the ordinary classroom teacher should be sufficient. For 3 and 4 the trained director seems inevitable. She will come into her own just as surely as the auditorium period is coming into its own. It was not many years ago that the auditorium was opened up once or twice a semester upon a formal occasion and gathered overhead for the remainder of the time, educators not being able to see that it might be made as truly a center of educational activity as the classroom.

We do need trained dramatic directors in our Catholic schools. If the matter of cost is advanced as a counter-argument, may I suggest that for a considerable period of time we have been hiring football coaches to force those young men who least need exercise to take a superabundance of it. It is unfair, moreover, to load the burden of all the intellectual extraclassroom activities upon the English teacher. In too many schools it is true that when the rest of the faculty quits for the day, the English teacher begins to drag herself or himself around a never-ending purgatory of interpretation contests, essay contests, oratorical contests, debates, plays, and musical activities.

Put Aside Objections

It may be objected, too, that some of these things are difficult, that it is hard to regimentate, that they do not lend themselves to rigid disciplining, that they disturb the order of the school. Of course the objection is valid but results justify dramatic activities. If we make formal discipline an end in itself and the teacher the center of the educational process and adjust the whole thing to the teacher's ease, the better procedure would be to memorize, catechize, and thrash — they called this education in Dunbar, Scotland, when John Muir was a boy. One should not omit to say that the viewpoint in school dramatics must be creative, nor to observe that there are some people temperamentally unfitted to direct plays. The scold is out of place everywhere in education today and particularly in matters creative. Where many details arise concomitantly, a certain elasticity of temperament must deal with them. The director must possess a sense of proportion and be able to see that the play is more important than any one or several of its details. I personally know one unsuccessful director who wastes all of her practice time making perfect a few lines while the rest of the play goes smash, and I have heard of another who on performance night gets headaches and slaps the faces of little girls and makes them cry. Art and enjoyment should be inseparable. When tearful children fearfully mimic an overtired person saturated with headache, art degenerates into nightmare.

Let Students Work

Of course it will be objected that there are some children who can't act, and won't act — as if acting

were the only creative and educative outlet provided by the drama. A child who cannot act might, perhaps, be able to paint scenery or to sew costumes or to do stage carpentry or to manage the business end of a production. There are a thousand and one different things that any child or youth can do about the stage. When the director, in misguided zeal, endeavors to be all things, he or she works an injustice against the students.

In passing may I suggest that when admission is charged, the performance should be kept to the highest possible artistic standard consistent with the amount to be paid, the abilities of the performers, and a few other common-sense things. An offense against art is still an offense against art even when it is committed in the name of piety or charity or both. This is, perhaps, a hard saying, but it is not beyond credibility that some of us have been content to put on the stage the same old things year after year without material improvement. Good art is generally good business, but conversely good business may be terrifically bad art and even worse education.

Enjoyment the Keynote

Enjoyment should be the keynote of school dramatics. The concept that this art form might provide a relatively indispensable classroom method and that the theater for some things might be the best teacher has been slow in dawning. Our educational heritage has brought us some strange baggage and among other things an idea, sensed rather than defined, that the best education consisted in doing the least pleasant things in the most uninteresting way. By the necessary attendant wrench of effort and perseverance in the face of difficulty, many educators believed that the faculty of will was to be developed. While probably all of us repudiate this principle in public, many of us unconsciously subscribe to it somewhat in private. One can imagine the snort with which some gerund-grinding, cane-wielding pedagogue of the Boston Latin school variety would have received the suggestion that anything educationally effective might be achieved through the stage. The attitude suggests Macaulay's famous description of the Puritan who disliked bear baiting not because it hurt the bear but because it gave pleasure to the spectator. We need, first, a better perception of what the drama can do for our children, and second, dramatic directors technically and emotionally equipped to put a program of education by dramatics into effective operation.



The Creation

In heaven, up above
Dwells the Father, God of love.
He made the earth; He made the sky,
The ocean wide, the mountains high,
He made each flower and bird and tree,
He made you, and He made me.
He sends the snow; He sends the rain;
He makes the flowers bloom again,
And when the earth is bleak and bare,
He feeds the birdies everywhere.

— *Berdice Moran*

The Play Comes to the Aid of the Teacher

By a School Sister of Notre Dame

EVERY teacher knows that if she can have the full attention and coöperation of her pupils; if she can teach them to enter heart and soul into their work; and best of all, if she can succeed in having them do their task for the sheer joy of doing it, her teaching must be effective. And yet, the instinct that could best be drawn upon to attain such desirable results, has not been utilized to its fullest extent. I refer to the dramatic instinct.

All children, big and small, possess dramatic instinct that clamors for expression. On the street, in the home, on the playground, we find children living in a make-believe world, passing hour after hour in the tremendously serious business of slaying dragons, keeping house, or riding on the winds and the sea. This instinct, properly directed by the teachers, can be made to bear rich fruit, whether it be used in classroom activity or in a more elaborate production on the stage.

When we speak of the play as an aid in the classroom, we must not understand that all work should be turned into play or that lessons must be sugar-coated in order to make them palatable. There is play and play. The one kind is mere dawdling, without the satisfaction of arriving anywhere; the other is really not play at all in the sense in which we ordinarily accept the term, but serious work on the part of the child, sustained by the joy of self-activity and accomplishment. This play, or dramatization, as it may be called, "is a thing which engages the whole child, a thing which enables him to grasp a situation mentally and emotionally, a thing which combines perception and volition, which assists memory and which helps the child to think as nothing else can."¹ We can readily see that such activity can become a powerful aid, not only in teaching the regular school subjects but also in developing character and cultivating a taste for the good and beautiful.

Dramatization Aids Teachers

How can the play become an aid in teaching regular school subjects? It is not necessary to prove that a knowledge of the things we actually do ourselves and do with a great deal of pleasure, remains with us for a long time, while many of the lessons and recitations of school life are hopelessly forgotten. The difference is that in the one case knowledge was transferred from thought to action, whereas in the other, what we had to listen to or memorize in school was retained in the memory merely for the time being, to be conveniently forgotten when the immediate need ceased. Now, there are subjects which have little or nothing to do with the present experience or immediate need of the child and are, therefore, not easily retained. Take, for example, certain phases of civics or history, problems in arithmetic, doctrines in religion. So far the child has had no

such experience in life, although there will be need for the lesson in the future. In most cases we cannot create actual situations to make them see the application of the lesson, but we can make believe! The make-believe grocer can sell make-believe goods, receive money and make change. Incidentally — and here is opportunity for correlation — he may give too much change, so that another problem arises immediately. An Indian chief may plead the case of his wronged people with as much sincerity of feeling as did his real self in the days of early American history. John and Ed may never have been confronted with the problem of working for a man who earns his money unlawfully; but here in the classroom they are asked to play the part and help solve the problem. Will they ever forget the lessons learned by the time they presented their solution to the class?

I have seen a group of two hundred students sit through a dramatization of the First Continental Congress and follow the discussions with as much interest as they would have watched a theatrical performance. Even supposing that the audience forgot the details afterwards, it would be impossible to imagine that the history class who prepared the play with so much interest and care could ever forget it.

There are many pupils who seem to have no appreciation of good literature. Is there anything that could vitalize the subject more than dramatization? In truth, we have failed in our schools to take into account the fact that until quite recently literature was not associated in the minds of the people with books, but was a product of the tongue which made its appeal to the imagination through the ear. Homer was sung about the streets, the Greek dramas were heard and seen; the age-old stories and songs and ballads of the world were chanted or recited, danced or acted, long before they were written or printed. Then, too, there are the characteristics of poetry — rhythm, rime, alliteration — all intended to make their appeal to the ear. Milton and Tennyson wrote as much in sounds as in words. To appreciate the beauty of their works, one must translate them into vocal effects. For the young child especially, literature, in order to be fully appreciated, should, for the most part, be oral. Songs should be sung, stories told with dramatic effect, epics chanted, and dramas acted.²

Vitalizing Religious Teaching

The need for vitalizing religious instruction has been keenly felt by every teacher engaged in that work. Dramatization will aid in stimulating interest and bringing many of the lessons and stories within the experience of the child. There need be no fear of irreverence. Actions too sacred to be dramatized, should not be dramatized. There are many lessons, however, that

¹Heniger, Alice M. H. *The Kingdom of the Child*, p. 81.

²Herts, A. M., *The Children's Education Theater*, p. 94.

can be acted with a great deal of profit for mind and heart, especially if the teacher is careful to maintain a religious atmosphere throughout. In the lower grades corrections as to behavior in church, at prayer, etc., may be made effectively and at the same pleasantly, if the parts to be discussed are carried out in action. For example: A little girl is going to church for Mass. Does she take holy water with the right hand? What prayer does she whisper while she is taking holy water? Does she look around while she walks to her pew? How does she make her genuflection? Why did she make a genuflection? Therefore, where should she look while she is genuflecting, and what should she say?

It is John's bedtime. He has been very disobedient during the day. He goes to his mother to ask forgiveness. She points out to him that in disobeying her he has also disobeyed God. John kneels down at her side and makes an act of contrition to tell God that he is sorry.

There are scenes in the Bible and in the lives of the saints which simply cry out to be dramatized. The Church offers material which, for religious and dramatic content, cannot be excelled. G. Stanley Hall, speaking of the value of the drama for the adolescent, says: "In the past the drama has been a close and potent ally of the Church, and I believe a new bond between these two culture powers could be found, and that, if the right adjustment were made, both would be benefited. Youth must be served, which means the city youth must and *will* see spectacles and attend shows vastly more now that they are cheapened, and, if pure mental pabulum is not presented, adulterations come in."³

Before proceeding from simple dramatization to the more formal play, it may be well to recall a few points regarding dramatization in the classroom. Particularly in the lower grades, the greater part of the work should be spontaneous. Let us say a reading lesson is being dramatized. A few directions by the teacher is all that is necessary. The pupils will easily go ahead by themselves. The aim is to get the thought which the lesson conveys, to avoid expressionless reading, and to induce the more timid pupils to overcome their shyness by entering into the spirit of the play.

Dramatization Not a Show

Spontaneous dramatization can be carried on in the classroom throughout the grades and in the high school. At times, however, older pupils may be appointed to prepare a play for class use, sometimes writing the lines themselves, at other times choosing something already written, according to the end to be achieved. Except perhaps on rare occasions, it must be understood that there is to be no scenery and very little in the line of properties. In fact, it is desirable to have the pupils feel that they are simply *doing* or *living* the story rather than to view it as a theatrical performance. Interpreting the story in the most natural way, without any attempt at "acting," giving all the pupils a chance to express themselves dramatically, if possible, regardless of ability—these are the most important considerations. Ordinarily, then, the play in the classroom is not to be a "show," but a means of developing thought and expression.

The possibilities of the play do not, however, end with a better understanding of a subject to be learned. Less tangible, but more important, perhaps, is the function of the play as a help in developing desirable attitudes and habits. Good manners, kind acts, and chivalrous deeds can be made more attractive if they are presented in the form of a play. A home-economics class wrote and presented a play for Etiquette Week. Table manners, behavior in public, and other phases of etiquette were presented so graphically that the good effect upon the audience became quite evident. Nevertheless, we are here more concerned with the indirect influence of the play upon character. We know that it is the business of the school to prepare the pupils for life, both in a material and in a spiritual sense. Yet we often hear the complaint that the school does not accomplish this all-important task in the fullest sense of the word. Why? We have spent too much time instilling dry facts and not enough in forming character. We have taken it for granted that the mere laying down of principles would result in their application at the proper time. How mistaken we are, is attested by the failures all around us. Character training cannot be accomplished by words alone. We learn to skate by skating; and so, too, we acquire good habits by continued practice. Physical culture and athletics have succeeded in showing how varied and far-reaching are the benefits derived from their intelligent use. The same may be expected from the play, once those concerned view it as a means of education rather than as an exposition of unusual talent. Only a few examples can be mentioned here to show some of the desirable traits that may be acquired through the properly directed play:

An Aid to Character Training

An otherwise splendid girl was exceptionally thoughtless and irresponsible. She had never been trained to care for her own things, much less for other people's. As an enthusiastic member of the drama club, directed by a teacher who believed that the members should take care of their own work rather than have others do it for them, she developed a sense of reliability to an astonishing degree. In her senior year she became president of the club, a position of honor given only to those who have proved themselves reliable leaders.

A boy of more than ordinary dramatic talent refused a leading rôle in the annual class play because he honestly believed that another boy could take the part more successfully than he. The members of his group had been taught to work for success in terms of the school rather than of the individual.

A young girl who was naturally timid and unattractive, managed to hold her own with her classmates because of her ability to speak before an audience at any time, with poise and self-assurance. She had acquired this ability through her dramatic work.

It is nothing unusual, where students are well trained, to see the most gifted taking their turns with the others behind the scenes, setting the stage, drawing the curtain, cleaning the dressing rooms, and helping with work in general, with a spirit of fellowship and coöperation that would be difficult to attain under other circumstances.

³Hall, G. Stanley, in an article in *The Children's Theater*, p. 106.

"Genetic psychologists and educationists . . .," says G. Stanley Hall, "understand that the many accessory activities — preparation of scenes, wardrobe, music, getting up the program, looking after tickets, literary study, and physical training — make an *ensemble* of admirably coördinated, mutual help, with unity and order pervading all."⁴

Cultural Value of Drama

We come now to the consideration of the play as a means of cultivating a taste for the good and beautiful. People will go to plays, and the majority, including children, do not see the right kind. Leaving out of consideration what is positively sinful, is it good training merely to say, "You should not or may not go to that play or movie"? The time comes when they get away from authority. What is there then to prevent them from seeing the plays that are, to say the least, in bad taste? Nothing, unless they have been trained to prefer the good to the bad, the beautiful to the tawdry or vulgar. How much responsibility does the teacher assume in this respect? Does she content herself with merely denouncing all plays in general or has she something more constructive to offer, something, which in time, will enable the children to distinguish between what is common or vulgar and that which has cultural and spiritual value? In spite of the abundance of undesirable plays, there is so much of the beautiful in literature and drama, that we shall never be able to reach it all. Does the teacher make the pupils realize this? Does she aim at awakening in them a thorough appreciation of the wonderful dramatic literature we have at our disposal? She cannot do it more effectively than by giving them a taste of truly great literature, by letting them relive the lives of heroes and saints by means of dramatic presentations. More than one person has been permanently influenced for good through impersonation of a noble character.

It is sometimes objected that children do not appreciate the better plays. In her book, *The Children's Educational Theater*, Alice Minnie Herts says: "In the child the twig of imagination is tender and pliable, ready to respond to sentiments of valor, heroism, and truth. The child's imagination responds to false and maudlin sentiment only when nothing else is offered. I believe the commercial manager to be entirely honest when he says that the mature public is receiving exactly what it demands in its theaters; but this can never be said of the child, who, though eagerly accepting anything, is ready to adopt the highest ideal of life and conduct embodied in the form of plays."⁵

Aside from the dramatic teacher, no one has better opportunity for developing a taste for the good and beautiful through the drama than the English teacher. It is her special privilege to delve with the pupils into the wealth of our literature and to make them conscious of its beauty. If, in addition, she could direct them to see some great performance on the legitimate stage, let us say a Shakespearean play, the lasting influence of such an experience will be assured. Notice what George P. Baker, an authority on dramatic litera-

ture, says in regard to children giving Shakespearean plays: "But certainly under proper guidance the experience may reduce, not increase self-consciousness, and may destroy rather than increase the glamour of the stage, even while it leans to sound standards for judging plays. It may develop promptness, exactness, coöperation. It supplies safe food for the imagination. It widens and deepens sympathy for human beings of all kinds. Truly, if some or all of these results may be gained, have been gained repeatedly, by children acting Shakespeare's plays, then the product is education, refinement, cultivation, a building up for these children of the humanities."⁶

A group of high-school girls, after studying a number of worth-while plays and presenting several themselves, went to see Walter Hampden in his exquisite performance *Cyrano de Bergerac*. Afterwards one of them was heard to exclaim: "How can I ever enjoy an inferior play again after seeing this one."

We must leave untouched the additional influences of beauty and symmetry of design, harmony of color, simplicity of setting, propriety of dress, and many other effects incident to dramatic production, although there is much to be said in favor of their practical and cultural value.

As a final word it may be well to remind the teacher that, while she herself must keep the educational aim of the play clearly in view, she should be careful not to bring that aim too forcibly to the notice of the pupils. Otherwise her good intentions may result in a situation similar to that described by Mr. Dooley, famous sage of other days, in one of his discussions on the reform of the theater: "Sthrange to say, both sides admit that th' theaytre is an idjaccational institution. I never thought iv it that way. I always supposed that people wint to th' theaytre because they had no comfortable homes to go to, or to f'rgit th' dishes weren't washed, or to laugh or cry or have a good spell iv coughing where it wud attract attintion. But it seems I was wrong. Th' theaytre is intinded to be more like a night-school thin a circus. It's a good thing f'r th' theaytres that th' people that go to them don't know this. If they felt they were bein' idjaccated whin they thought they were neglectin' their minds they'd mob the box-office to get their money back. Anny recollection they have iv idjaccation is clouded with sorrow."



BALTIMORE COURSE POPULAR

The course of study for the Catholic schools of the Archdiocese of Baltimore, outlined by the community supervisors and the diocesan superintendent, is now in use in all but six states of the United States, and copies of it have been requested from Canada, Scotland, India, and other far-off regions. This fact is brought to light in the recent annual report of the diocesan superintendent, Rev. John I. Barrett.

Another interesting feature of this report is the tribute paid to the good will and spirit of coöperation extended to the Catholic schools of the Archdiocese by a number of state and local public-school officials.

There are 59,631 children in the Catholic schools of the Baltimore Archdiocese. The report gives special praise to parents in rural districts who are making real sacrifices for the cause of Catholic education.

⁴*The Children's Theater*, p. 108.

⁵Page 2.

⁶Quoted by Dr. J. J. Walsh in *The Children's Theater*, p. 121.

What the Dramatic Director Should Know *Ruth Klein**

YESTERDAY we cried for more leisure. Today we have it. Tomorrow we shall complain. Now that we have it, what shall we do with it? Our "canned" entertainment palls quickly. We are faced with the problem of finding some substitute for the creative individual work that our ancestors knew before the day of mass production. One answer to the problem is the development of creative art.

America may at last, must in fact, enter upon her first real era of creative art. America's children must learn again that there is more satisfaction in sitting before an ivory keyboard, carefully picking out a simple melody and practicing it to some degree of perfection than there ever could be in turning all the radio dials in the world. And they must learn that to help in any way to bring a printed play to life upon a lighted stage gives more lasting joy than to sit passively night after night watching shadow plays ground out onto a silver screen.

With the development of leisure must come the development of art. With art must come the amateur. Let no professional scorn him. There must be amateurs. It is always the age of many amateurs that gives us the highest type of professionals. In the words of Secretary Frances Perkins, who calls herself a "Sunday painter," "Amateurs . . . who take an active interest in art have always been the real force behind movements in art." The professional theater has no better friend than the sincere, intelligent amateur. The day of the atrocious amateur "show" is over. In the new program of leisure the art theater of the people will have a definite place.

Just as music and painting have finally found their way into the school curriculum, so the drama, in which are assembled all the arts, is gradually being admitted. Whether the school authorities agree to give credit for work in the arts of the theater need not concern us here. Of more concern than mere credit is the need of time and stimulus. Given sufficient time and aroused enthusiasm, almost every child can find in the all-inclusive field of the theater some medium of self-expression. While few children have dramatic talent, practically every child has dramatic instinct. Out of that natural instinct comes the emotional reaction to the theater. The weekly attendance at the motion-picture houses of thousands and thousands of children bears witness to the love of the child for the theater. But this is a passive love. It is the duty of the school to make it active so that the art of the drama as well as the other creative arts may serve the new generation in the wise use of their leisure.

Granted that the schools are visionary enough to see their duty, there still remains a practical difficulty, that of finding and paying a well-trained teacher for this work. The result is that the dramatic activity in

the school is taken over grudgingly by one who does not care and does not know anything about it or accepted it gladly by one who cares a great deal but knows little and has no time to learn.

It is amazing how much is expected of the trained play director in the average school. First of all he must be willing to give hours and hours of his time to studying and rehearsing. He must be organizer, executive, and artist. He must know something about all the arts of the theater—costuming, make-up, lighting, scenic design, acting, and directing. He must know how to choose play and cast and how to handle young people under the circumstances that necessarily are somewhat informal. He must see the thing as a whole, yet take care of an infinite number of details. As one director has said, "He must be omniscient and omnipotent. Aside from that, there is nothing to do." In consideration for all this he is told magnanimously that he will have one teaching hour of forty or fifty minutes less per day than the other members of the staff.

If he loves the theater, however, he usually does not complain. His one worry is that the craft is hard and the time to learn short. The answer is, of course, formal training. If that is impossible, theater attendance, reading, and experiment are left. Attendance at professional or well-directed amateur plays is valuable if one knows what to look for, but most amateur directors are not so located that they can attend many finished performances. Getting background and theory and new trends must be done by reading. Technical skill must come by experience.

After reading *The Story of the Theater* by Glenn Hughes or *The Theatre from Athens to Broadway* by Thomas Wood Stevens it is not difficult to be enthusiastic about contributing something, even in a small way, to our chapter in the history of this immortal institution. The high-school director has his opportunity indirectly by helping to develop a more appreciative audience of the future and directly by vitalizing the dramatic literature of all ages for its life and art values.

Organizing a Dramatic Club

Before accomplishing these high and idealistic aims he must organize his group in a practical way. The dramatic club will fail, as will all school organizations, unless it is organized and under definite leadership. If there has never been an organized group in the school, there are two methods of starting the activity. The first method is to choose a good play (a one-act play with a large cast will do), and get the cast from those of his classes who, he feels confident, have some latent talent. After the production, enthusiasm for dramatics will be running high and the request for another play will lead easily to the organization of an eager group

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with the players in the first cast as charter members. Another method is to announce on the bulletin boards and in the classes that those interested in forming a dramatic club should appear for try-outs at a specified time. The system of try-outs is the only fair test. The director must choose a limited number. With a nucleus of actors at hand, he looks for a crew. Every high school has boys who have a surprising knowledge of electricity, painting, and carpentry, and girls who have had training in art and sewing.

After the group has been selected, he may let a committee of ten formulate a constitution, keeping it simple and direct with a few strenuous rules about regular attendance, active participation, and responsibility. If these rules are strictly enforced, the "joiners" and the spot-light seekers will be eliminated. Of course, they will want a pin. The wise director will let them have one, a simple inexpensive pin which will not be a badge of exclusiveness but an honor award for merit and accomplishment. He will also introduce the "point" system by which a certain number of points are awarded for work done. The work may be divided into three fields — acting, production, and business. Points are awarded in acting in accordance with the length of the part, number of rehearsals and final work. Production work of all kinds can be rewarded with a certain number of points per hour. Business includes typing, clerical work, ticket selling, ushering, committee work, etc., and can be on an hour or rate basis. The director should not be a slave to the system but should work out a simple one and have copies put into the hands of the members.

Meanwhile, officers will have been elected, including a historian to start the scrapbook history of the club. With the officers and one or two members chosen at large, the director may form an executive committee to meet frequently with him. He may have the secretary make a record sheet for each member. With a constitution, a point system, an executive committee, and a record file, the group will be ready for activity.

Conducting Meetings

It might be well to state here that while producing plays should be the first aim of every dramatic club, there are many things other than actual plays that can and should be part of the actual program. If the meetings are frequent, it might be impossible to have productions ready each time. Even if it were possible, it might not give sufficient chance for the whole group to keep up a steady, active interest. The following suggestions might be helpful: speeches by outside lecturers, making of miniature stages, telling the story of the theater in a series of talks, keeping up a bulletin board with frequent changes, demonstrations in make-up and lighting, group attendance at the theater, publishing a little pamphlet or dramatic column in the school paper, walking rehearsals of plays, showing costumes through the ages (this can be done with dolls if desired), reading of long plays that have been cut, impromptu pantomimes, and occasional social activities. Many others which may supplement or furnish the program will suggest themselves as the work progresses. Alexander Dean's *Little Theatre Organization and Management*, while it is intended for use in community theaters, has many ideas applicable to the

school theater. *The Stage and the School* by Catherine Ommanney, *Theatre and School* by Hume and Foster, and *The Little Theatre in School* by Lillian F. Collins will all be helpful.

Back-Seat Drivers

Meanwhile, the wise teacher is remembering that although versatility is important, over and above everything else, he must be the director first. He must start by recognizing that directing is a separate art distinct from acting. Let him not believe everything some retired actor in the community may tell him. The once-upon-a-time actor is usually the poorest possible director. The amateur director will be better off if he studies and experiments than if he goes about for advice and finds only conflicting opinions.

Unfortunately, even if it were possible to learn how to direct by reading theories, there is no adequate book on directing. When the little-theater movement began to sweep the country, many books were written at once but each contained something about everything. Within the past few years separate volumes on the separate phases of the art of the theater have come onto the market but as yet none which deals exclusively with the art of directing. However, every beginning director will do well to have on hand John Dolman's *Art of Play Production* and Halliam Bosworth's *Technique in Dramatic Art*. The chapters on directing which these texts give will help him to recognize the fundamental principles of play directing.

Planning the Effect

It is surprising what splendid effects one can achieve with an amateur cast once he realizes that everything must be planned for and worked for consciously. As in every other thing of beauty, the result must be the art which conceals art. Just as the actor has two outward mediums of expression, so the director has two ways of making his production say what he thinks the play is intended to say. The message gets over the footlights in two ways — by what is seen and what is heard. Both the visual and the auditory impressions must be "saying the play" to the audience every minute. While it is impossible to divorce one from the other in actual production, the director must learn the principles of each separately and then blend them together.

In the auditory field, for example, the greatest mistake in all amateur plays is the matter of tempo. The plays drag. Of course, one must recognize the fact that tragedy cannot be played in the tempo of hilarious farce. It is not the question of the speed at which lines are read. It is entirely a question of picking up cues. The amateur actor does not pick up the cue as does the professional because he is not listening for the last syllable of the last word. He is not listening because usually he has dropped out of character while he himself is not talking. He must be prodded into keeping his ear alert, trained even to overlap occasionally the last syllables of the speaker before him — high treason in the professional theater. If one wants to give the effect of hesitating, he must pick up the first syllable or word and hesitate after that. The audience should never be at a loss to know which actor speaks next except in the rare instances where that is the exact effect desired.

Grouping for Interpretation

In the visual field of directing, the greatest crime is committed in the matter of grouping. It is true that today all amateur directors know how to "dress the stage" for balance and picturization. The grouping meant here is grouping for interpretation. Every new shift of position should say the play to the deaf person in the audience, at least so far as relationship of characters is concerned. In *The Piper*, the priest, standing between the piper and children on one side and the chief townsmen on the other, shows his mental and emotional relations to the two groups. In *The Woman on the Jury*, the woman, standing alone at one end of the table with the men all seated at the other, does the same. So would Anthony on one side of the stage be able to balance any number in the Roman mob on the other.

These are only two of the fundamental principles which the amateur director must learn, by reading, observation, and experiment. By the same means he may acquire sufficient knowledge in the field of scenic design to mount amateur productions in a simple and charming manner. The many new names will not frighten him when he realizes that they are only new terms for old ideas. The average high-school director need worry about only a few of them. He should know that by simplified realism is meant merely clearing the stage of unnecessary furniture and elaborate decorations. A few pieces of furniture of the correct period grouped for effective action are all that is needed in most cases. A unit set means a group of neutral flats or screens which, supplemented by two or three arches and some platforms, can be so interchanged as to give any number of abstract backgrounds for anything from the "interior of a cabin" to the "scene within the palace." In stylization of a setting the artist thinks in terms of a motif suggested by the nature of the play and carried throughout the play in color or line or both. For example, he may conceive of the play as a thing of quaint daintiness and express it in carved doorways, windows, wall border, and pastel tints. Or he may think it says stuffy formality and express it in gold ornaments and red plush. If the director can have only one book, let it be *Stage Decoration* by Sheldon Cheney which will give him a history of the old, a good explanation of the new, and a fund of splendid illustrations of both. If his equipment must be limited, let him content himself with a unit set, abstract in color and line, and a sky cyclorama. With those two and the help of a few lights and a sense of color, he can achieve un hoped-for results.

Choosing the Costumes

After the settings, there must come a study of costuming. Too often costuming of the high-school play is left to the nearest professional costumer with the result that although the correct period and fit may be sent, the colors do not harmonize with the settings or with each other. If there is a sewing department in the school with time and inclination, homemade costumes (except in the case of military uniforms) may often be just as satisfactory. With the coöperation of the art department, they may become a very worth-while project. The costumes must be suited to the characters, to

each other, to the setting, and to the play. The dainty blonde heroine of a fantasy cannot be dressed in heavy brown. The leading lady in a rich wine dress may be "killed" artistically by the entrance of an unimportant character in brilliant orange.

Color for the stage must be more intense than for real life. A delicate blue may become a sickly gray under the stage lights. The effect of lighting must always be taken into consideration. A dark-green velvet under a too white light may appear black; a rich purple under blue light may lose its identity entirely. A Russian farce or an Italian comedy of peasant life permits the use of strong, fundamental colors. *Quality Street* calls for delicacy and variety but not brilliancy of costume. Line, color, and material are the bases of the study. Definite line, pleasing color harmony, and suitable material are more important than fussy and vague detail. Helena Chalmers' *Clothes On and Off the Stage* gives much valuable material. Agnes Young's *Stage Costuming* tells how to become conscious of the desired line by the use of shadowgraphs.

The Make-Up Person

The professional make-up person, like the professional costumer, does not always serve the high school well. Every city has someone who knows something about make-up. Very often he is again the retired actor. His knowledge of make-up is limited to the make-up of yesterday which did not have to contend with the difficulties of modern lighting. His make-up kit is not equipped with all the new materials given the stage within the past few years by both Broadway and Hollywood. The amateur director can learn much of the theory by studying the newest books on the subject, such as *Make Up* by John Baird. The Max Factor Company sends with each make-up kit a splendid series of pamphlets with illustrated lessons on make-up. The use of liquid foundations instead of the old cream bases is a revolutionary idea. To have to make up his own show is often the last straw for the harassed director. While he should know something of the theory, it is often more advisable to have someone else make a thorough study and then with much practice and experiment become the make-up man or woman for the organization. If it is to be handled by a senior pupil, it will be wise to train several juniors under him to assist and to carry on the work the next year.

Lighting for Interpretation

Experimenting with make-up is easier perhaps than experimenting with lighting. The equipment is cheaper and the results less difficult to achieve. In the field of theater lighting, however, no one need fear the name of amateur. Everyone is an amateur in it. While lighting for illumination has been in the theater for centuries, lighting for interpretation is something new. In fact it is the one new thing in the theater. The first attempts at interpretative lighting were probably the old red tableaux of the day of the melodrama. We have gone a long way from then to the time when leaders such as Craig and Appia claim that light alone creates the mood of the scene. The high-school director may agree when he sees some of the professional results but he does not know how to get them. The answer is adequate equipment, knowledge of the mood desired,

and time to experiment. Some of the finest lighting effects in the professional theater were brought about originally by accident. If the director knows nothing about the technical side of the work, the first thing to do is to find someone (an amateur) who does and get him interested. The next thing is to get a book (not too technical), such as *Theatre Lighting* by Louis Hartman or *Lighting the Amateur Stage* by Henning Nelms, study carefully with the electrician, and then begin to experiment. Lighting equipment is expensive, but much can be done with a few spots and a few floods and a sense of color.

There Must Be Amateurs

With the ability to organize and handle people, with some knowledge of all the phases of the art of the

theater, with particular application to the art of directing, and with a growing background that is bringing self-confidence, the high-school director will soon find that his avocation is in danger of becoming his real vocation. He will come to realize that the professional director, like the professional actor, usually has no "mysterious faculties which set him apart" but that he achieves his results by planning for them and working for them. While the amateur who knows little else than a few professional phrases which he tosses about to impress the listeners is to be deplored, it is possible to take art seriously without being ridiculous even when we create it ourselves. With the development of leisure must come the development of art. With art must come the amateur. Let no professional scorn him. There must be amateurs.

Choosing the Commencement Play

Rev. Mathias Helfen*

EDUCATION is a serious factor in the life of every man and woman. Success in life depends very often upon the education received in youth and childhood. If this is true of financial and material success, how much more is it true of success in the spiritual life.

Too often schools consider only material success for which they educate mind and body, while they neglect the far more important education of the spirit, the soul of the child. True, we hear much about "character" training and every educator worthy of the name considers that most important. But even here, "character" training often means in practice, the building up of a beautiful and strong body and the development of the intellect, while the soul is forgotten. Some even go so far as to speak of a beautiful and strong character in "beauty contests" *O tempora, O mores!*

Catholic schools have not drifted that far from the center of true education, though we cannot deny that it would be much better for some of them to weigh a little more the importance of spiritual education instead of considering good write-ups in the sports section of the press as the highest possible honor to their school. Since we consider the soul of more importance than the body, we are inclined to judge an educational institution more by spiritual values than by mere training of the body or mind.

If our ideals of education are so lofty, certainly the "finishing touch" which the masters of the art of education give their work should be such as to leave a lofty impression upon the pupil's mind and character. It should be something worth while to remember as he journeys along the path of life. It should be a leading spirit, an ideal worthy of pursuit.

On graduation day, both graduate and educator should look backward and, at the same time, forward. School years prepare for life. During this preparation the child is the receiver; during his future life he should work, develop, and give to others the things he has received. Graduation day is the "commencement" of real producing life. At the same time, it is the last

day of the education provided by the school. It should be, in a manner of speaking, the finishing touch of education, a résumé of the education which the pupil has received.

The commencement program may fairly be considered a picture of the ideals of the school. There is only one reason why our people build and support Catholic schools; namely, for religious education and the general Catholic spirit that prevails in these schools. Why, then, should this spirit be banished from the closing exercises?

Many parents, relatives, and friends of our graduates have never been in the classrooms, and therefore never experienced the atmosphere of religious education. Their only experience of the school life of these children is gained through their public entertainments, especially the commencement programs. If these exercises show the same worldly spirit as those of other schools, parents may ask why they send their children to Catholic schools. But, if they see that here prevails a different spirit, an atmosphere of higher and worthwhile ideals, then they will realize that to send their children to Catholic schools is worth the material sacrifice it costs. Therefore, let your commencement programs breathe the atmosphere that prevails in your school.

Indeed, the program should correspond with the sentiment of the day, which is joy, at least for the graduates. Therefore, a hilarious act is not inappropriate. On the other hand, the teacher feels her responsibility on that day; she cannot afford to send her pupils into life without a last and lasting impression of ideals, one that will stand out clearly as a guide through life. These should be the directing ideas for the selection of a class play and a graduation program.

Much has been done during the past few years by Catholic organizations to improve the quality of dramatic material available to our schools and parish clubs. Some of these organizations have published many excellent plays. And many Catholic writers, working independently, have written some fine plays which have been published by both Catholic and secular publishing houses.

*National President of the Catholic Dramatic Movement.

Maryland's Tercentenary

An Opportunity for Catholic Teachers

First Article

Rev. Henry S. Spalding, S.J.

Editor's Note. Father Spalding, who writes this series of articles for the JOURNAL, is the author of *Catholic Colonial Maryland*, a book which should be in the library of every Catholic high school and college. In this volume, Father Spalding presents a true and interesting picture of the political, social, and religious life of the colonists. His personal interest in the subject has enlivened the pages of his book with many human-interest touches.

NO CATHOLIC teacher will fail to draw a lesson for the class at the approach of a great feast of the Church, such as Christmas and Easter; nor will the smaller feasts be allowed to pass by without an allusion to the day. When Bernadette was canonized, I feel sure that every teacher called attention to the life of the young girl who was so singularly favored with a vision of the Blessed Virgin; nor will the professor in the high school or college neglect the chance of speaking to the students on such topics.

This year of 1934 brings us an event of singular interest; I mean the Tercentenary of the Foundation of Colonial Maryland. It is all but impossible to exaggerate the importance of this event. If the Church today is so prosperous, if we have our growing schools, if we can celebrate Christmas and Easter according to the spirit of the Church, if we enjoy all the other privileges of our religion, it is because the ideals of the foundation of Maryland have prevailed in this land.

I would not ask our Catholic teachers to boast of our part in showing the way to religious freedom; but I would call upon them to make themselves acquainted with the facts, and bring these facts to the attention of their classes. The Governor of Maryland has appointed a commission to organize fitting celebrations for the state. This commission has issued an artistic program of sixteen pages with beautiful illustrations from classical paintings.*

As many teachers will not have the time to read books on the coming celebration of the foundation of Maryland, I shall endeavor in a series of articles to put before them the salient points.

George Calvert, the First Lord Baltimore, was a convert to the Catholic faith. Such an action on his part required courage and determination. The king, James I, was at that time endeavoring to play a double rôle, to please the noisy Puritans and at the same time to spare many of his Catholic subjects. I say to spare many of them, for James I could not resist the temptation to impose heavy fines upon numerous wealthy families in his dominion and thus enrich his treasury. George Calvert, who then held an important post in the government, had every reason to believe that the king would deal harshly with him, perhaps cast him into prison to linger there for the rest of his life. Calvert boldly made known his entrance into the Catholic Church and resigned his office. In his house he set aside one of the largest rooms for use as a chapel. What ac-



tion would the king take? It will be remembered that James I was the son of the unfortunate Mary, Queen of Scots. In other times he would probably not have persecuted his Catholic subjects, but so strong was the pressure brought upon him and so scanty were his sources of revenue, that the Catholics were only too often the victims of his fear or avarice. Far from taking offense at the conversion of George Calvert, James I did the unexpected thing, treated the man with honor by conferring upon him an estate in Ireland, and bestowed upon him the title of Lord Baltimore.

As I am writing for Catholic teachers and am endeavoring to arouse an interest in the study of a certain phase of Maryland history, I feel justified in interrupting my narrative to make suggestions about sources of information. Those who wish to investigate the condition of Catholics in England during the reigns of James I and Charles I, will find an accurate and extensive treatment of the subject in Lingard's *History of England*, Vol. IX, pages 31 ff. and 247 ff. A shorter account is given in my *Catholic Colonial Maryland*, pages 199 to 209.

Dire indeed was the condition of those Catholics who remained true to the ancient Church. George Calvert was not subject to the fines and persecutions of his coreligionists; but like another Moses he heard the cries of those in distress, and resolved to lead his afflicted people to a land of religious security. He obtained from the king a charter to found a colony in Newfoundland and called it Avalon. But it was soon discovered that the location was too far north and too cold for immigrants from England. Calvert sailed south and found the climate along the Chesapeake Bay more inviting. He obtained a second charter to found

*The program may be obtained by writing to J. Alex Shriver, General Director, The Maryland Tercentenary Commission, 1007 Union Trust Building, Baltimore, Maryland.

a colony near the mouth of the Potomac River, but before he could carry out his plans he died, leaving to his son Cecil both the ambition and the leadership to carry out the wishes of his father. Charles I was now King of England.

Various motives have been attributed to Cecil Calvert, the Second Lord Baltimore, for his action in founding Maryland. In my second paper I shall give some extracts bearing upon this subject, but for the present I wish to tell the story in my own words. I do not see how any censure can be attached to his name because he looked to the material success of his colony. People had died of hunger and exposure in the newly founded colony of Virginia; was it not commendable prudence to anticipate dangers and to avoid a recurrence of the harvest of suffering and death in his own venture?

Long and patiently did Cecil Calvert prepare for the voyage. Adventurers were not wanted; criminals were prevented from joining the expedition. No mines of gold and silver lured those who enlisted. In this expedition all who went were to remain; they were to make new homes in this New World and were to remain in the colony. From this time on Maryland and not England was to be the place which they would call their country. They were not to enrich themselves by discovering gold and returning to their native land to enjoy in their old age the fruit of their hard-won fortune. Their children and grandchildren were to be gathered around them when old age came creeping into their lives. They were to be founders of a new colony, of new homes, of a new political state.

But above all, Maryland was to be a land of sanctuary. In 1908 there appeared a book with this telling title: *The Land of Sanctuary*, by Rev. William T. Russell. I regret to say that this book is out of print and is very scarce; it brings out many of the points upon which I would like to insist. You will agree with me that the above title has a special appeal. What is a sanctuary? It is a place of peace, a place of devotion, a place of refuge, a place of equality. Those who kneel within the hallowed surroundings of a sanctuary feel that they are close to God. In a sanctuary all differences of station of life disappear; the king bows his head as he worships beside his subject; the rich shrink not from the touch of companionship of the poor. Such was Maryland to be, a sanctuary, the land of equality, the home of religious freedom.

One thing seemed necessary to make the Maryland venture a success — would the Catholics, who invested their money and risked their lives, have the opportunity of practicing their religion in the new colony? It was not sufficient to have freedom of religion, but there should be priests to administer the sacraments. Moreover, would the supply of priests be permanent, for it was not enough to have members of the clergy accompany the expedition. Would others be ready to follow them?

Lord Baltimore made application to the Provincial of the Jesuits for missionaries to go and remain with the immigrants; and as a result of a conference, Father Andrew White and Father John Altham were assigned for the work. Father White was a man of remarkable ability, and it was largely through his influence that many Catholics of social standing enlisted in the un-

dertaking. Moreover, the priest assisted Baltimore in drawing up regulations for the new colony, and later became the historian of the voyage of the *Ark* and the *Dove*.

After more than a year of preparation the two boats set sail on November 22, 1633. But before the departure, Father White not only blessed the boats, but each part of them, and put them under the special protection of the angels and saints. We have only to follow the account of the voyage to see how Catholic was the whole spirit of the expedition. But one thing was observed strictly; namely, the injunction of Lord Baltimore to do nothing that would in any way offend the Protestants who were aboard the vessels.

On arriving in the New World all points of interest were given in names of Saints. Many of these places still bear their Catholic names as St. Mary's County, St. Mary's River, St. George's Island, and so forth.

Cecil Calvert, the Second Lord Baltimore, had promised to accompany the expedition; but later he decided that it was necessary for him to remain in England to safeguard his charter against his enemies in the English Parliament. He, therefore, sent his brother Leonard to be the governor of the new colony. The choice was a happy one, for Leonard Calvert proved to be a wise and thoughtful ruler. He was very deliberate in selecting a place for the new city, which was to bear the name of St. Mary's.

However, it was thought best to take possession of the land with the solemn ceremony of the Sacrifice of the Mass. March 25, the Feast of the Annunciation, the weary passengers disembarked from the ships on St. Clement's Island, now called Blakinston's, a short distance from the present site of Leonardtown. An altar was erected beneath the outstretched pine trees, flags were unfolded, bugles gave forth their notes, groups of dusky Indians looked on with amazement, devout adorers knelt on cushions of leaves. The Holy Sacrifice of the Mass was offered for the first time in that part of the New World. A classical picture representing this scene, painted by E. Leutze, hangs in the state capitol at Annapolis.

As the island was low and swampy, Leonard Calvert decided that he should seek for another location. After days of investigation he chose an ideal spot, high and sloping, and overlooking a wide expanse of water. Take your geography and trace the Chesapeake Bay from Baltimore down to Point Lookout; then begin at Washington and follow the Potomac to its confluence with the Bay. Between the Potomac River and Chesapeake Bay is another body of water, St. Mary's River. Not far from the mouth of the Potomac and overlooking the broad St. Mary's River was built St. Mary's City. The voyage was over; the colony was founded.



TEACHING THE BLIND

That there are limited opportunities for genuine vocational training of the blind and nearly blind in schools where regular vocational training is carried on was stated in a recent address by Lewis H. Carris, managing editor for the National Society for the Prevention of Blindness. "It would seem advisable," he said, "that the sight-saving class teacher or supervisor, in coöperation with the director of vocational education in a city, should in conference determine whether any of the vocations for which training is given are suitable for any of the sight-saving class pupils after completion of the special sight-saving classwork."

One Small Flower A Dramatic Palm-Sunday Procession

Sister Mary Inez, O.S.F.

Author's Note. What child does not enjoy a parade — crowds of people, waving of banners, a hero whom they all worship? And again, what can prevent the childish imagination reliving wholeheartedly and enthusiastically the whole scene again in its little world of "make believe"? Recognizing these conditions in the child, we find the story of Palm Sunday lends itself beautifully to arousing spiritual enthusiasm by means of original dramatics.

Children have played an important part in the life of Christ. Not only did He deign to become a child Himself, but it was to such as these that He promised the Kingdom of Heaven. A study of Hofmann's beautiful picture *Christ Blessing the Little Ones* gave rise to the following playlet written by fifth and sixth graders, and presented during Passion Week. It centers about the story of Palm Sunday and the part the children took in the celebration.

Of the many and beautiful stories about the Life of our Lord there is perhaps none that makes so universal an appeal to children as the charming story of Christ Blessing the Little Ones. This lesson more than any of the other Bible stories gives children the feel of how very dear they are to the Heart of Christ.

This "feel," if one may so call it, gave to this particular group of children a desire to discover the occasions when children played an important part in the life of Christ. Bible pictures depicting Christ with children were hunted up. Hofmann's picture of *Christ Blessing the Little Ones* had a special attraction. With enthusiasm high, the time was ripe for the suggestion of a playlet based on the Public Life of Christ. As the season was Lent, and Palm Sunday not far distant we thought Christ's Triumphal Entry into Jerusalem might give a setting for a playlet. *One Small Flower* was the outcome of the combined efforts of this class in its first attempt at being playwrights.

Cast of Characters:

Reuben, Benjamin, Naomi, Joseph, Esther, Dathan, Miriam, Jesaar, Azuba, Samuel, Ruth, David, Nohesta, Jacob, Rebecca, Sarah, Jonathan, Children, as many as desired.

Time: Early morning of the First Palm Sunday.

Place: Garden of Benjamin's Home.

REUBEN: Sit thee here, little brother. It is cool beneath this tree, and while we are gone thou canst listen to the birds sing and the waters play in yonder fountain.

BENJAMIN: But where art thou going?

REUBEN: Joseph and Naomi and I, our cousins, and many of our neighbors' children are going out to the city gates to welcome back the Christ.

BENJAMIN: Why, has the Christ left Jerusalem?

REUBEN: Yes. Father told us that on the last Sabbath Day, some of the people became angry at the Christ because of His teaching. They picked up stones to throw at Him. But the Christ hid Himself and went out of the temple. He has been staying these past few days at the home of Lazarus in Bethania. Today, it is believed, He will return to the city to celebrate the Pasch.

NAOMI: I hear the children coming, even now. [*Runs to welcome them. Children enter.*]

JOSEPH: Father said our garden could be the meeting place.

ESTHER: Art thou going, Benjamin, to welcome the dear Christ?

NAOMI: Nay. Mother thought it best for little brother to stay at home, for the distance to the city gates is great, and little Benjamin might be lost in the multitude of people.

BENJAMIN: You who have seen Christ, pray, tell me, what does He look like?

DATHAN: He is tall, and slender, and walks — oh — like a king.

MIRIAM: He does not strut around like Caiphas, the high priest, or like the Pharisees, just doing good to be seen by men.

JESAAR: For shame, Miriam, to speak of the high priest and the Pharisees in such a manner.

AZUBA: Yes, Miriam, for shame. The high priest and

Pharisees are holy. They pray much and fast much.

SAMUEL: Fast much! They do not fast.

ALL: Oh! Samuel!!!

SAMUEL: 'Tis true. Did not I hear Uncle Joakim tell father that the Christ said that the Pharisees strain at a gnat and swallow a camel?

RUTH: Samuel, thou art as mother said, a little pitcher with big ears. Thou knowest what mother has promised thee, if thou shouldst again listen in to the conversation of thy elders.

BENJAMIN: Do not quarrel, but speak more about the Christ to me.

DAVID: Don't you remember the time our mothers took us to the Christ to be blessed by Him?

CHILDREN [*enthusiastically*]: Oh! Yes! Yes! We remember.

REBECCA: How kind He was, and how good it felt to have His Hand rest on our heads.

JOSEPH: He held me in His arms.

NOHESTA: And remember how angry His followers were?

JACOB: Yes, I remember. The one who was called Peter looked as if he wanted to eat us up.

SAMUEL: And Bartholomew looked as if he wanted to box our ears. I hid behind the folds of my mother's skirt.

REBECCA: Thou wert ever a baby, Samuel.

REUBEN: One of the disciples in a very gruff voice told our mothers to take us home, that the Master was too tired to be annoyed.

BENJAMIN: Pray, tell me Reuben, what did the Christ say when the Apostles wanted to keep you away from Him?

REUBEN: "Suffer children to come to Me; and forbid them not, for of such is the Kingdom of God."

SARA: Jonathan, my brother, why art thou so quiet? Hast thou nothing to say about the Christ? Thou wert there.

JONATHAN: I have not only something to say about the dear Christ, but also something to remember Him by.

SEVERAL: What is it?

ALL: Do tell us.

JONATHAN: As you know it was a long journey for little feet to where the Christ was. I picked flowers on the way and made a wreath for Christ. When I gave it to Him one flower slipped out and dropped beneath His feet. As He arose to depart, He stepped on it, and though crushed, it has bloomed ever since. Here it is. [*Draws it from his bosom.*]

ALL: Ah! Oh!

ESTHER: Dost remember, any of you, the miraculous cure of the woman who only touched the hem of the Master's garment?

BENJAMIN: If this woman was cured by touching the hem of the Christ's garment, why would not this flower touched by the holy Foot of Christ cure my blindness?

[*Jonathan lays the flower on the eyes of Benjamin and sight is restored to him.*]

BENJAMIN: I see! I see! [*All crowd around him.*]

SAMUEL: Dost thou see me? I am Samuel.

BENJAMIN [*Moving among the group asks several who they are. These respond to his question by giving their names*]: But where is Reuben, my brother, and Naomi, my sister?

REUBEN AND NAOMI: Here, little brother.

BENJAMIN: Now I, too, may go to welcome the Christ.

ALL [*exit*]: Hosanna to the Son of David. Blessed is He who cometh in the name of the Lord. Hosanna in the highest.
(*Curtain*)



VOCABULARY VERSUS DICTION

A man's vocabulary is his whole stock of words; his diction is his choice of any given number of these for a given purpose; his phraseology is his arrangement of the words thus chosen; his style is the individual character imparted by this process to whatever it may be that he is saying or writing. To use "diction" as applying mainly to the manner of speaking words is diction of the unhappiest sort. — *New York Sun.*

The CATHOLIC SCHOOL JOURNAL

Edward A. Fitzpatrick, Ph.D., LL.D., Editor

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Religion and Character

We have often noted in recent discussions of public education and character education the need for an emphasis on religion. We must, however, not deceive ourselves that this means anything like real religious training, or that it really means religion.

There is a discussion of "Principles of Character Education" in the magazine called *Clearing House* for January, 1934. The twenty-second and last principle in the article is: "*The proper kind of religious training is of paramount importance.*" In the elaboration of this principle there are a number of significant points, and the first is a tremendous confession. The author says:

... Since any religion is a philosophy of life, it may make a real contribution in the field of character development, provided it be good religion and experienced properly. We are not prepared here to say what is good or what is bad religion.

Here is something of paramount importance about the major objective of education — and there is hesitation and doubt in that article as to what this paramount thing is. Obviously, one estopped right there. How can persons holding such views seriously undertake the work of character training? The doubt may

be about what is "good" religion, or it may be about its being "experienced properly."

However, the author has, as a result of his review of the best thinking in the field of character training, certain observations to make. Let us review them.

The first point indicates the terrible and pathetic confusion that exists as to what religion is and what is included in it. Consider for a few minutes the grouping of topics and the antithesis of the first major point of our author.

... There is much that is commendable in the religious education which stresses brotherhood, love, beauty, truth, good will, worth of man, idealism, spiritual development, man as the highest form of creation, natural control, integration with the laws of the universe, and other expressions of our highest values. There are many severe charges which can be made against the religious training which results in fear, superstition, blind obedience, retribution, fatalism, determinism, divine guidance, dogmatism, faith in the unseen and unknown, and preparation for the life to come at the expense of life on earth.

The author of the article goes on to say:

There is so much confusion in the field of religion at present that it is difficult to say what the outcome will be in the future.

One will agree completely with this statement, and use the material of the article to illustrate its truth.

The second paragraph is no less evidence of the confusion as to religion. Here it is a merely human thing. It is merely the aspirations of the people in summary form. Its object is to get a better understanding of this "undefinable energy which we call life." Since we disagree with the author completely, we shall let him state fully his own view in his own words:

There is so much confusion in the field of religion at present that it is difficult to say what the outcome will be in the future. The trend toward Humanism seems to be the logical position of those who accept scientific findings. The old stories about Job, Abraham, and Moses are becoming threadbare for those who no longer believe that they were inspired by God and that, therefore, what they are reported to have said is infallible. Since religion has always been a summary of aspirations of a people and probably always will be, it can do much to inspire boys and girls to higher and finer accomplishments and nobler living. Like all education, however, it must begin with the wants, experiences, needs, and abilities of children and help them to gather a better understanding of the meaning and processes of this undefinable energy which we call life.

The child brought up on the catechism, the youth who senses the mystery and the burden of the world, scientists like Pasteur or Michelson who see in the physical world the revelation of Supreme Intelligence and Purpose, or a literary man such as Carlyle who "sees the universe not as dead and demonical, a charnel house for specters, but Godlike and my Father's," had another conception of religion than the poor, spiritually anemic, and dubious thing that is used in this article.

In textbooks, in classrooms of normal schools and in colleges, in the newspapers and in the school journals, in teachers' conventions, and over the radio, one must realize that in the discussion of both terms, "character" and "religion," the same confusion, spir-

itual anemia, and doubt exists. We have used "religion" here to illustrate the confusion, but if you will turn to almost any textbook on character training and notably the N. E. A. report of 1926 on Character Education, you will find that the same confusion exists. Probably sometime when another notable example appears we shall illustrate the confusion as to the term "character." — E. A. F.

Why Does the Church Teach Secular Subjects?

The question of why the Church undertakes educational schemes extending to all natural knowledge as well as supernatural knowledge, has often been discussed — and not infrequently unintelligently. Not so Archbishop Murray of St. Paul. He has two brief statements that may serve as a "theme song" or the musical motif wherever this problem is discussed.

His first statement states the necessity of coördination and integration of all knowledge:

That there may be no conflict between the intellectual process of assimilation and adopting His teaching and the intellectual process of acquiring every other item of information within the reach of man the Church has been compelled to establish her own schools so that there may be proper adaptation of the human to the divine, a coördination of all knowledge and all truth, a stimulus to make wise application of all learning to the acquisition of all virtue. Otherwise education becomes a disintegrating rather than a constructive force within the individual and within society.*

And note how well — truly and tactfully — the second statement puts the case.

She does not claim exclusive control of the field of knowledge in the natural order but she does claim exclusive mandate for the manifestation of the supernatural truth revealed by the Son of God and she reserves at all times the right to enter and develop the field of all natural knowledge lest men in their limitations may infringe on her field of the supernatural.*

— E. A. F.

Parochial Schools and Copyrighted Textbooks

The average user of a school textbook is not particularly concerned in the inscription contained therein which reads that the contents of the book are protected by a copyright. It is commonly assumed that the inscription concerns publishers and authors only and that the teacher and student who use the book are not interested. And yet situations may arise where it may be well for the user of a book to know something about the import of a copyright.

It is commonly accepted that a copyright simply protects the publisher against the republication of a book by another publisher. The publisher may respect the copyright law as far as this may apply to the publishing industry as such, but he may find that the purchaser of his books may violate the law in a thoughtless and yet in a criminal manner. The law on the subject is explicit and provides heavy penalties.

If the question were asked whether it is right and proper for a teacher to reproduce for free distribution to pupils certain pages from textbooks not adopted for use in the schools, the answers would vary widely. The right and wrong of such a procedure would not be clear to every person. "And yet copyrighted material represents property and the reproduction of such material without the permission is equivalent to theft."

The quotation is taken from a recent study made of the subject by authors and publishers, and who point to the fact that in the public-school field many well-meaning yet thoughtless school superintendents, principals, and teachers copy page after page from school-books and distribute them to their pupils in order to avoid the buying of the necessary number of books.

What has happened in the public-school field may happen in the parochial-school field. It is thus that unconscious violations of the copyright law may be engaged in. A book has been written by an author who has spent many years in the field of teaching. She secures her compensation for the book through the payment of royalties, which the publisher is obliged to pay.

The teacher who pilfers the contents of the book, that is, makes numerous copies of lessons and distributes them among the pupils, in order to avoid the purchase of the necessary number of books, will deprive the author of her rightful compensation. Such procedure also invades the rights of the publisher who must pay for the labor and material that go into the making of textbooks.

It is needless to say that those identified with the parochial schools are particularly concerned in observing the equities and the common proprieties that obtain in the use of school textbooks. At least, there ought to be no willful violation of the rights which belong to authors and publishers. If the contents of a book constitute property rights then it also follows that these rights must be respected. The proper use of a textbook is one thing, the abuse of the same is quite another. Thus, copyright inscriptions have a definite meaning, which cannot be ignored.

RELIGION IN EDUCATION

Lord Irwin, Minister of Education for Great Britain, recently expressed himself on the religious training of teachers. Speaking at the opening of Edge Hill Training College for Teachers, at Ormskirk, near Liverpool, he said:

"Every training college, in my judgment, needs a religious background if it is to do its work; for more and more is it realized that religion is the essence and the condition of character.

"In these days I do not hesitate to assert my conviction that no system of state education can afford to ignore this vital element.

"If it is true that we want character training, and if you want your character training to be real and if it is true, as I believe, that that reality of training can only come from religion, then formal religious instruction is not sufficient and you need the influence that is only communicated by the example of personal conviction and personal enthusiasm.

"Many of us have long enough memories to know that in times past these matters have aroused bitter controversy; but I am greatly mistaken if I do not see all over England a great change of judgment in this matter arising from the conviction that the time has come when Christian people of whatever denomination have got to stand foursquare together if they are going to save their country and the world from real dangers."

*The quotations from Archbishop John Gregory Murray are taken from his article on "The Church and Education" in the *Catholic University Bulletin*, January, 1934.

The Cross and the Crown — A Play

Sister St. Stanislaus, C.D.P.

Cast of Characters: ESTHER (a blind girl), RUTH, RACHEL, JUDITH, HANNAH, REBECCA, SARAH, MIRIAM, ELIZABETH, DEBORAH. (Any number of children, besides the characters mentioned, may take part in the play).

SETTING

[A meadow or field. There is a small tree right center; a large rock left back; shrubby back. Two ladies, HANNAH and DEBORAH enter left and walk front. DEBORAH is near-sighted and hard of hearing. The ladies carry baskets containing bright-colored cloth and spangles.]

HANNAH:

A group of children oft have played
Upon this meadow, sweet and green.
Today the sky in beauty is arrayed,
The sun between the clouds is seen.

[Pause.]

Some children now are coming out,
They're breaking branches from a tree.

[The children are heard laughing, and then singing to the tune of "Around, Around the Mulberry Bush."]

Oh, see us wave our pomegranate twigs,
Our pomegranate twigs, our pomegranate twigs,
Oh, see us wave our pomegranate twigs,
And easily we bend them.

DEBORAH:

I heard them laugh with merry shout;
And hark! They sing with joyous glee.

[The ladies sit down on a rustic bench at right. HANNAH sews the spangles on the cloth. Music, preferably violin or flute, sounds, and a group of children, clad in colored dresses, each carrying a flexible twig, enter with dancing steps, singing:]

Charming little Blue-eyed Grass,
Peeping up at all who pass;
Your sweet presence we'd not spy,
Were it not for your bright eye,
Charming little Blue-eyed Grass.

Dainty little meadow star,
Fairylike and sweet you are;
We can see you where you hide
In our meadows, green and wide,
Dainty little meadow star.
[The children then sing:]
We're away to see the blue bonnets sweet,¹
That carpet our hillsides and plains;
We're out to see the beauty complete
That a blue bonnet blossom attains.

The blue bonnets caught their hue from the sky,
And reflect it on mother earth.

We take deep breaths as the breezes sweep by,
We laugh and we sing in our mirth.

[The children repeat the ditty: Oh, see us wave our pomegranate twigs. RACHEL claps her hands.]

REBECCA:

Why, Rachel, do you clap your hands?
Do you not wish that we should play?
[ESTHER is seen standing near the rock.]

RACHEL:

Oh, yes, but see, there Esther stands!
And do you think she'll see.

[RACHEL and REBECCA go to ESTHER. The child sits on the rock.]

REBECCA:

Dear Esther, let me take your hand.
Our Rachel here, saw where you stood.
Come, won't you join our merry band?
We'd love to have you, if you would.

RACHEL:

Oh, please do come and join the maids,
Come, sit beneath the olive tree.

[ESTHER goes with REBECCA and RACHEL. ESTHER tries to arrange her hair.]

RACHEL:

Let me arrange your golden braids.

¹Note: According to an Indian legend, the first Spanish missionaries who came to the Southwest, brought with them seeds of a blue flower which grew originally on the hillsides of Jerusalem. They planted the seeds first within the walls of the mission grounds; they sprouted, the flowers grew and spread far beyond the mission grounds.

MUSIC BY J.M.H.

Charm-ing lit-tle Blue-eyed grass, Peep-ing up at all who pass; Your sweet pre-sence
we'd not spy, Were it not for your bright eye; Charm-ing lit-tle Blue-eyed Grass.

MUSIC BY J.M.H.

We're a-way to see the blue-bon-nets sweet, that car-pet our
hill-sides and plains; We're out to ad-mire the beau-ty com-plete,
That a blue-bon-net blos-som at-tains.

Music for Little Blue-eyed Grass and The Bluebonnets.

ESTHER:

Oh, would that I could see!

SARAH:

Now, darlings, come, let us draw near,
And tell our friend what fun we've had.[*The children gather around ESTHER.*]

JUDITH:

We wish that you, our Esther, dear,
Would often come, 'twould make us glad.

RACHEL:

'Tis true, 'tis true, if Esther dear,
Would often come, 'twould make us glad.
[*MIRIAM picks up something and holds it high.*]

ELIZABETH:

Now, what does Miriam hold so high
In her small, dimpled, chubby hand?

MIRIAM:

Oh look, oh look; see what have I!
'Twas lying in this pile of sand.

RUTH:

Now let us see what you have found.

[*RUTH takes the article and examines it carefully. Then she speaks slowly.*]A cross of rubies, bright and red;
Each gem is perfect, smooth and round.
They're thirty-three in all.[*The children examine the cross in turn, and express their admiration.*]

ELIZABETH:

See how the cross reflects the light!

JUDITH:

So large a jewel I've never seen!

RACHEL:

How grand!

SARAH:

How beautiful!

REBECCA:

How bright!

MIRIAM:

Perhaps 'twas lost by some great queen!

[*ESTHER moves away from the other children. The cross is returned to MIRIAM.*]

RUTH:

Be careful, Miriam, not to lose
This jewel that you've found today;
It may to one great joy infuse.
We know not now; let's hope it may.

DEBORAH:

'Tis only by the light of day
That I can see; you know that well.
The children, dear, have ceased their play.
What are they doing now, pray tell?

HANNAH:

[*HANNAH speaks slowly.*]
A lovely cross has just been found;
A cross of rubies, bright and red.
Each gem is perfect, smooth and round,
There're thirty-three in all, Ruth said.
[*HANNAH pauses a moment, then continues.*]
O'er Esther's face this instant crept
A look of heavenly delight;
Her eyes that all through life have slept,
Seem blessed with supernatural sight.

ELIZABETH:

I wonder what has caused her joy!

REBECCA:

Perhaps she has what she desired.

JUDITH:

I believe that nothing can destroy
Her happiness at once acquired.[*ESTHER stands with her face left.*]

HANNAH:

Now Esther stands and turns her face
Toward the grove where the light is dim;
Her beauty is a holy grace.

ESTHER:

I know He's there. Can you see Him?
[*The children look about.*]

RACHEL:

We've looked and looked, but see no one.

JUDITH:

I wonder what dear Esther means!
[*The light on the stage grows dimmer. REBECCA looks about anxiously.*]

REBECCA:

The sun has set; the day is done.

JUDITH:

She thinks Someone is near, it seems.

RUTH:

Oh! There I see Someone.
He's walking slowly 'neath the trees.
And now, somehow, I wish I'd tried
My brother Benjamin to please
When he was leading home the sheep,
And so entreated me to stay,
The little lambs to herd and keep;
But I preferred to run and play.[*The children go to the left. RACHEL holds her cross against the rock. (A crown was previously concealed in a convenient place.) HANNAH and DEBORAH rise. HANNAH speaks very slowly to the accompaniment of low music.*]

HANNAH:

The Stranger comes and speaks to them,
He rests His Hands on each child's head.
From Miriam's cross He takes a gem.
And lo! He holds a crown instead.
On Esther's brow He places the crown,
He folds her now in His embrace
At the Master's feet the child kneels down
And she beholds His Holy Face.[*The curtain drops slowly.*]

Uncle Sam Decides to Marry: A History Skit Sister M. Petrona

Author's Note. This History Skit was developed by the children of the sixth grade of the Training School, Sisters College, Wichita, Kansas. It is based on a circulation skit for *The Southerner*, South High School, Minneapolis, Minn. The history text used is Furlong's *The Old World and American History*. The purpose is to help the children to visualize the outstanding contributions of the Old World to our civilization.

Characters: Uncle Sam, Suitors, Secretary, Postman, Butler, and the Maiden.

Scene One

[*A room in the White House. Uncle Sam seated at office desk busy arranging papers. Secretary at typewriter. The Butler is sleeping in the rear of the room. At the rise of the curtain Uncle Sam is discovered in conversation with the secretary.*]

UNCLE SAM: And so you see my career has been one filled with happiness and success. It has—[*the Butler snores so loudly speech is impossible.*] Great Scott! What causes those terrible sounds?

SECRETARY: It is the Butler. Evidently he has been keeping late hours.

UNCLE SAM: We'll see [goes to Butler, prods him in the ribs. Butler jumps to feet, apologetic.] This is an office, not

a sleeping room. Do your sleeping at night. You were reported carousing again last night.

BUTLER: Out last night? Carousing around? Why — why — Me keeping late hours these days of depression?

UNCLE SAM: Never mind [*turns to Secretary again*]. As I was telling you, my country has prospered; my people are happy.

SECRETARY: Indeed many honors have come to you, Uncle Sam, more than to perhaps to any country. You are a world power, you are the leading nation. All others look to you.

BUTLER: I wonder if he is paid by the hour for that?

[*Enter Postman.*] POSTMAN: Good morning, Sir, a letter for you.

UNCLE SAM [*as he reads, he muses*]: Uncle Sam to marry! Ha, ha, ha. Strange things happen. — I guess he's right — I have been a bachelor long enough. I guess I am a bit selfish — too mechanical — always busy about the glory of my beloved country — always so interested in inventions, foreign affairs, financial troubles, wars, and disputes. Perhaps I did neglect the beautiful. Well! [*Thinks.*] That's it! [*Writes.*] — [*Reads.*] Uncle Sam hereby announces his intention to marry. [*Butler interrupting*]: No wonder he shaved his beard. [*Uncle Sam continues without comment*]: His choice will be made from the people who have done most for civilization and who present the most valuable gift to the United States. Thirteen days' preparation will be given. On the fourteenth day the respective officials will plead their cause before Uncle Sam in the White House, Washington, D. C.

Here you, Butler, go broadcast this message over every radio station in the world. Have it printed in big headlines, boldface, in every newspaper in the land.

BUTLER: To the task. Let's get busy.

Curtain

Scene Two, The Same

[*Two weeks later. Enter Butler with first suitor, Babylonia, who is carrying a weight or scale.*]

BABYLONIA: Kind sir, remember that almost everything you have in the present came from the past. The people of Europe learned their first lessons in civilization from the past. My people, the Babylonians, had a system of weights and measures. They used water clocks to tell time, and pulleys to lift great weights. I present to you this gift as a plea for your choice of my people.

UNCLE SAM: Nay. This is only a tinkling symbol of the happiness I am seeking. Go!

BUTLER [*Entering with second suitor, Egypt, who carries a stone of picture writing*]: No sale, eh? Well, business is getting better.

UNCLE SAM: And what have you to say?

EGYPT: I am Egypt. I came to speak for my people. The Egyptians were skillful builders. They constructed huge pyramids of stone as tombs for their kings. They also built large and beautiful temples. Some of the useful things learned by the Egyptians were used centuries later by the people of Europe. The Egyptians were skilled in irrigation. They understood surveying. Their wise men by studying the stars were able to make a calendar with a year of 365 days. Perhaps one of their most important accomplishments was their system of writing. The Egyptians' alphabet as it finally developed had an influence on the alphabet you use. Accept this token of appreciation for your choice of my people.

UNCLE SAM: I cannot accept this; it is representative of mere meaningless pictures, and while truly a priceless treasure, is not worthy of my choice. Depart! Next?

BUTLER [*Entering with third suitor, Greece. She carries a piece of statuary*]: Leapyear, eh?

GREECE: Sir, I am here to plead the cause of my country. I am Greece. My people have written many books that you read today. They had wonderful theaters. Their statues are

the models of artists the world over. You use the ornaments they invented. Their philosophers taught you many important truths. Many letters of your alphabet are the same as those found in the Greek alphabet. But more important, still, is the fact that from the Greeks you have learned some great ideas about freedom. As a gift I present to you the treasure of the Greeks. Accept it in return for your choice from my people.

UNCLE SAM: No. It is representative only of natural ability. Although worthy of commendation, it would never satisfy. I am sorry. Depart.

BUTLER [*Entering with the fourth suitor, Rome, who is carrying a slab of the Laws of the Twelve Tables.*] [*To Greece*] No luck? Well, cheer up. Another leapyear's coming. [*To Rome*] If you would be successful, speak the speech I pray you, as I pronounce it to you trrrrr — like Cicero. Remember I'm betting on you.

ROME: I am Rome. Your first acknowledgment of my people must be due to the fact that whatever the Greeks did, the Romans preserved carefully. Not only did the Romans preserve the accomplishments of the Greeks, but also added accomplishments of their own, which they passed on to later ages. The Romans were both preservers and builders of civilization. In doing practical things, no nation quite surpasses me. My people were great soldiers, lawyers, builders.

Your alphabet is a gift from the Romans. Latin is an international language. The world is deeply indebted to Rome for her laws. I offer to you this slab of the Laws of the Twelve Tables, so dear to the heart of a Roman and so necessary to every land. Accept it, I pray you, as worthy of the choice of my people.

UNCLE SAM: It was indeed noble of you to hand down to the generations such a marvelous treasure but it does not satisfy me. The political things are only a part of life. You must go.

SECRETARY: But, Uncle Sam, whom are you going to marry? It begins to look as though you will live another few years alone.

UNCLE SAM: I was most disappointed in the gifts. Although they were all fine, they lacked a completeness.

BUTLER: A maiden stands at the door, sir, and asks admittance.

UNCLE SAM [*wearily*]: Very well, show her in.

MAIDEN [*Enters, carrying a gold cross*]: Pardon me, sir, but I have learned that Greece and Rome were unsuccessful because their gifts lacked a completeness. I have no country nor people. I am from all the countries and of all the peoples. My kingdom is not of this world. I am Christianity. To describe all the good Christianity has brought into the world would be an utterly impossible task. There are, however, certain outstanding benefits of Christianity. (1) Christ taught that all men are equal before God. This teaching is the foundation of political equality. The freedom we now enjoy is based on it. (2) Our Lord was a poor laboring man. When He came into the world, labor and poverty were despised. His example taught men to respect honest toil. (3) When Christ came, the happiness of people was based almost entirely on the pleasures of the world, some of which were most degrading. Christ taught men how to enjoy a happiness that is based on being good. This is the only true happiness. (4) Before our Lord's coming, womanhood was held in low esteem. His love for His Blessed Mother, and the esteem in which she is held by the Church, did more than anything else to raise womanhood to its proper dignity. I have here the priceless treasure. In it you will find complete happiness, love, and life.

UNCLE SAM: This is indeed the gift supreme. It is the gift I have been dreaming about. In it I will find that completeness for which I have longed. The crown of success and happiness has come to me today. I shall espouse you as my Bride forever.

The End

St. Francis and the Birds

By John C. Rath

[*St. Francis and two friars are walking through the woods.
They come upon some birds and listen to their song.*]

FRIAR MASSEO:

How beautiful is everything —
The grass, the trees, the birds that sing!

FRIAR AGNOLO:

Some things are great, and others small,
But man is greater than them all.

FRIAR MASSEO:

Yes, man is king
Of everything.

ST. FRANCIS:

You say that man is great,
That he is king, —
And rightly; man is great
And he is king.

But think of God! How great is He
Who lived before the world began,
And made the sky, the land and sea,
And everything, and then made man!
God made man to know, to love,
To serve Him on this earth below,
That man may live some day above,
And there with God His glory show.

See the birds! Hear their song
Praising God all day long!
You stay here; I will walk
Over to the birds and talk
To them about the God who made
Them free to fly in sun or shade.

Little birds, my sisters, sing
Songs of thanks for everything
God has given you.
Pretty feathers keep you warm
From the cold of every storm.
Free is the air in which you fly
Over the housetops in the sky, —
Thank the good God, my sisters, do;
Thank Him for these His gifts to you.

Love Him for the shady trees
Swaying gently in the breeze
God has given you.
There you build a little nest,
There you go to sleep and rest.
Mountains and hills in which to play,
Water and food for every day, —
Love the good God, my sisters, do;
Love Him for all His love for you.

SPARROW:

I am the Sparrow; all the year 'round
I chirp in the treetops and on the ground.
Men do not like me; God does on high,
For He sends me help from out of the sky.

ROBIN:

Robin Redbreast is my name,
Simple of song and great of fame.
I come when snow is gone, and bring
Tidings of the coming spring.

MEADOWLARK:

I am the merry Meadowlark;
I sing my song at dawn,
Stopping when all the land is dark,
And moonbeams light the lawn.

WARBLER:

All through the day you hear me —
Warbler singing fine —
Making the world quite cheery
With these songs of mine.

WREN:

A joyous little Wren am I,
Making people gay
By singing forth my cheerful cry, —
Happy all the day.

WHIPPOORWILL:

When evening comes and all is still,
Listen to the Whippoorwill;
I sing when people homeward go,
Softly when the lights are low.

NIGHTINGALE:

I am the lovely Nightingale
Who sings the sweet flowers to sleep;
Music of mine fills hill and dale
When shadows of darkness creep.

CHORUS:

Thanks be to God for the moonlight,
Thanks be to God for the rain,
Thanks be to God for the sunlight,
Making us happy again, —
Making us sing forth His glory,
Making us sing forth His love,
Telling the beautiful story
Of God in His heaven above . . .
The story of God who made us,
The story of God who bade us
Sing as we fly along,
No matter what our song.

ST. FRANCIS:

Little birds, my sisters, do
All that God commanded you;
Everyone will be content,
Singing songs from heaven sent.

Love good God and love each one,
All through life, till life is done;
God will bless you, little birds,
More than man with mortal words.
[*St. Francis and the two friars walk away.*]

CHORUS:

We sing a song of thanks and praise;
To God our grateful hearts we raise.
In Him all Goodness we shall find,
For He has been a Father kind.

WREN:

Would that every man could see
How good is God to little me!

SPARROW:

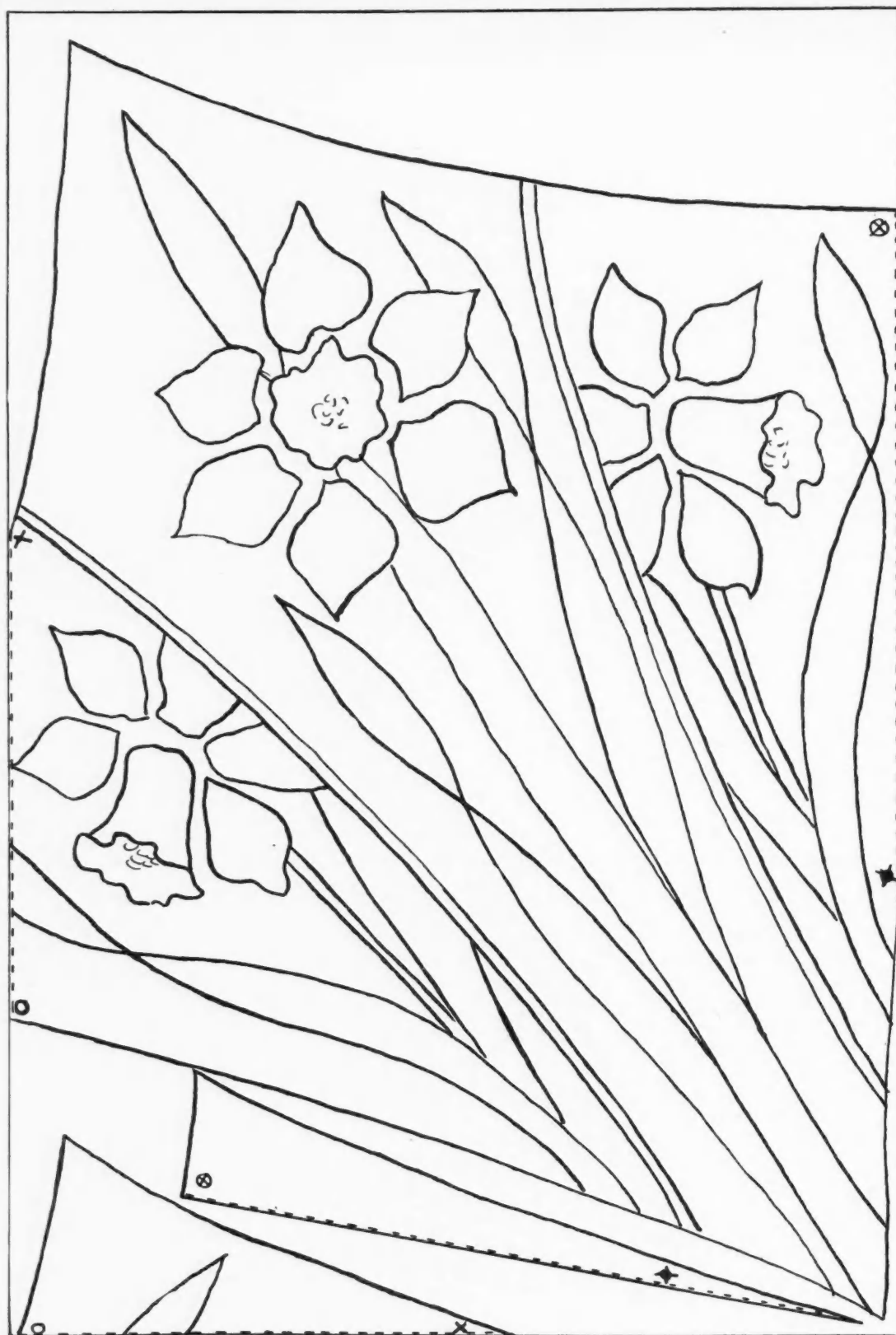
Holy men like Francis see,
But he is good as man can be.

CHORUS:

God loves us and we love Him,
So we sing this joyful hymn
Of thanks and love
To God above.

Listen, Father, to our song
Praising You the whole day long —
Echoing on heaven's shore
On this day and evermore.

The End.



A Spring Blackboard Design — By A Sister of the Holy Names.

Practical Aids for the Teacher

The author of the best contribution to this department each month will receive a check for \$5.
Others will be paid at space rates.

A Booklet on the Passion of Our Lord

By a School Sister of Notre Dame

The following suggestions are offered as a guide for the preparation of a booklet on the Sacred Passion of our Lord Jesus Christ.

Write the story of the Passion from one of the Gospels, preferably St. John's since he was with our Lord from the beginning to end, in the form of a topical outline: The Last Supper—our Lord institutes the Blessed Sacrament and foretells that one of His disciples will betray Him. The Agony in the Garden—our Lord and His Apostles go to Mount Olivet where He sweats blood.

Write a brief description and your own reflections on each of the five great blood sheddings of our Savior as mentioned in the five sorrowful mysteries of the Rosary.

Show how the different parts of the Mass can be taken to represent the different phases of the Passion.

Look up the history of the making of the Way of the Cross. Note the prominence of the Franciscans in the story.

Write a brief account of each of the fourteen stations with your own conclusions for practical daily life.

If you are prevented from making the Way of the Cross in church, is there any way you can make it in your own home?

Make a list of the indulgences that may be gained by saying the Stations. Find out exactly what is required to say the stations.

Why is thoughtful reflection on the Passion very wholesome for us?

What in your opinion was the greatest physical suffering of our Savior? The greatest mental anguish? Why?

Look up the Seven Last Words of our Lord and give a short explanation of each.

The *Stabat Mater* has an interesting history. Look up the account of the composition of this beautiful hymn.

Find the names of famous paintings of the Passion. Do you know the names of painters of any famous series of the Stations? What do they accentuate in their paintings?

Explain. Pieta, Calvary Group.

Holy Week repays careful study. The ceremonies of these seven holy days are the most inspirational of the entire liturgy of the Church. Select three of these days for detailed study. In parallel columns you might arrange the various ceremonies and the meaning of them. Conclude your study with a glorious picture of Christ Risen.

Write a paragraph suggested by the following: Life is short. If we are faithful followers of the Suffering Savior in life, we shall rise even as He did gloriously to be perfectly happy forever and forever.

N.B. If possible, find pictures to illustrate all your work.

A Shakespearean Stage

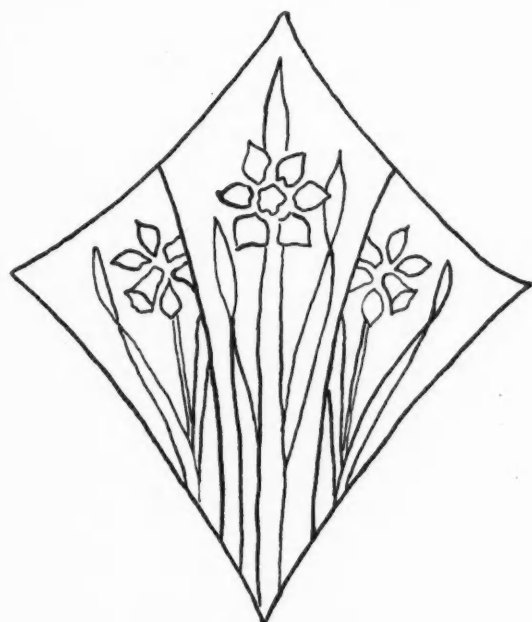
Sister M. Pancratius, S.S.J.

The Merchant of Venice was scheduled for study in the first semester of the freshman year. We had decided to pursue the study of this play according to the contract plan, and for this purpose secured contracts from the Oxford Book Company at the low price of two cents each. The object of this article will not permit my going into details as to the arrangement and specifications of these contracts. Let it suffice to say, that the pupils, at first alarmed at the amount of work outlined for them, became most enthusiastic as they progressed. At the conclusion of the study, it was the unanimous opinion of the class that they knew and enjoyed *The Merchant of Venice* as they had never known and appreciated any previous classic.

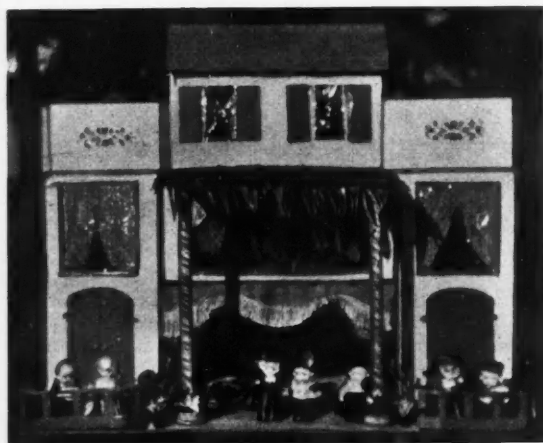
One of the electives under the contract plan proposed the construction of the Shakespearean theater, and it was the carrying out of this project that inspired the present article.

Since some of the members of the class were ambitious to undertake this elective, they met to decide upon the necessary preliminaries. It was thought that the building of the stage end of the theater would be more instructive to them and more beneficial to the other English classes than if they tried to construct just the exterior of the theater, itself. Having determined their object, they secured pictures of the Shakespearean stage and read descriptions of the same, making notations as they proceeded. When they had well-fixed ideas as to what would be required in order to carry out their project, they proceeded to gather materials and such helps as they would be likely to need in their work.

They secured several large pasteboard cartons, and after a period of experimentation, on first one, and then another, they were ready for real work, not at all discouraged by their previous futile attempts.



A Spring Blackboard Design.—A detailed drawing is shown on the opposite page. The entire design should be put on in show card color—the background in a bright blue, the leaves and stems in green and the flowers in yellow. By shading the leaves in light and dark green and the flowers in yellow and orange and then outlining in block, the design is most effective.



A Miniature Shakespearean Stage.

The carton finally decided upon was 19½ inches in both length and width, with a stage depth of 13 inches. This carton was firmly secured to a large board with a view to making it easier to carry the stage from place to place when finished. The lower flap had been turned underneath the carton to give it added strength while the upper flap was left hanging in natural position thus covering one half of the front surface of the box. An opening was cut in this flap, thus providing for the upper stage, while the two narrow flaps were opened out at each side. In each of these wings, doors were cut to represent exits for street scenes.

This much accomplished, they had the lower stage, the upper stage, and the two side openings which served so many and such various purposes in the real Shakespearean theater. The next step, was to secure another but smaller carton which was used for the hut, or heavens. In this, they cut openings for windows, which they covered with pieces of cellophane. The drawing of lines in geometrical forms with black india ink gave the appearance of windowpanes.

They then proceeded to make the outer stage. Two pasteboard rolls were placed in round thumb-tack boxes about 1½ inches in diameter. These boxes were glued to the board on which the stage had previously been fastened. With the pillars in place, the outer stage was then roofed with brown corrugated pasteboard to represent thatch. The roof of the hut was also covered with the same material, as also the panels which were made from the top and bottom of a small candy box.

The floor of the upper stage was made from a rectangular sheet of white pasteboard, bent down at the sides, allowing place for long pins which were used to secure it to outer walls. The girls declared pins and glue to be invaluable aids in pasteboard constructions.

A ten-cent can of ivory enamel was purchased, and the outside of the stage was painted. This gave the effect of wood. Very narrow strips of green paper were fastened around the edges of the openings for artistic effect. The doors and blinds of windows were green, having been cut from heavy green pasteboard. The knobs on the doors were brass paper fasteners covered with green paper such as covered the pillars of the outer stage.

Green-silk curtains were hung in the openings of both upper and inner stage, the former, for effect, being closed; while the latter were opened and tied back.

Heavy green paper of the same length as wings was fastened from the extreme end of each wing thus giving a round appearance to rear of stage as was found in *The Globe Theater* of Shakespeare's time.

As the girls wished to represent the Belmont scene in Act

V of *The Merchant of Venice*, clippings of green and pink crêpe paper became the flowers at the entrance to Portia's home.

Dolls were dressed to represent the characters as they might have appeared after their return from the trial scene in Padua. Lorenzo and Jessica having been left in charge of Portia's home during her absence, were without headdress while the same article of dress in the others indicated that they had just returned from a journey. Portia was dressed in red, the long train emphasizing the fact that she was the "rich lady of Belmont." Bassania was also "richly" clothed, while Gratiano and Nerissa appeared quite gay in their blue and orange, respectively. Antonio, of course, was dressed in somber black as became the "merchant" of Venice.

When the entire construction was complete and dolls in designated places, the stage was transported to the English room, and at the English classes that day the members of the freshman class responsible for the work, gave reports emphasizing such points as would interest the members of the different classes. They each took some special phase of the work to report upon, and answered questions which the members of the other classes put to them. Some of the questions were: "What is the purpose of the hut, or heavens?" "What kind of scenes were enacted on the inner stage?" "How did you attach the pillars to the thatched roof?" "What scenes were played on the upper stage?" "Why is there a door at each side of the stage?" "Where did the people sit who came to view the play?" This last question gave them an opportunity to describe the balconies, galleries, and pit.

The girls who developed the project were agreed in declaring that the work had been not only educational, but recreational as well. We should add here that all the work was done during leisure hours, and by girls, resident students in an academy.

The members of the other English classes have been greatly benefited by this project, for they admitted that they had long tried to visualize a Shakespearean stage with but hazy results. Now they have a reality in miniature, and have been most interested in the study of it. They were all most enthusiastic in voicing their appreciation of the work accomplished by the members of the freshman class.

At one side of the stage there is hung a small cut of Albright's "Shakespearean Stage" and our object is to have spectators take note that our finished product is modeled as closely as possible after the original. One of the highest compliments that the youthful workers received was paid them by a priest who recently visited the English room. As soon as he stepped into the room he said, "Oh, a Shakespearean stage!" This was, indeed, high praise, and gratifying as well.

We do not wish to create the false impression that we have accomplished something extraordinary. No, we have simply completed an ordinary little project made from pasteboard cartons, and put together with pins and glue. Simple as it is, however, it has been of real value to us, and we take this opportunity to give to others the results of our labors.



NEW EDUCATIONAL FILMS

The following films may be borrowed from the Office of Motion Pictures, U. S. Dept. of Agriculture, Washington, D. C. No rental is charged, but borrowers pay transportation.

The Agriculture Crisis (one-reel silent) presents cause of the depression, with special reference to farm products.

Too Much Wheat (one-reel silent) shows by animated graphs how wheat surplus has piled up.

The A.B.C. of Forestry (one-reel silent) was made especially for use in the C.C.C. camps giving elementary information about forestry.

Mosquitoes (three-reel silent) shows life history of mosquitoes and methods of control.

Horses and Boats (two-reel silent) shows types of botflies that attack horses and methods of eradication.

It Might Have Been You (one-reel silent) shows a disastrous forest fire caused by a careless smoker.

Marionette Drama of Medieval Origin

Sister M. Pascal, O.S.F.

Hroswitha, the celebrated nun-poetess of the tenth century, observed that many Christians lured by the artistic in the plays of Terence, the Roman writer of comedies, were frequenting the theaters where his plays were given. Knowing that morals were endangered because of the coarseness and even gross immorality in the plays, she conceived the idea of separating the gold from the dross—of borrowing what was beautiful and artistic in the style of Terence and applying it to Christian subjects. In like manner, the Church took over the puppet drama, which had passed from the gay and humorous to a scurrilous representation of the lowest life, and made use of it to further the work of Christ on earth.

The name Marionette or mariolette is a diminutive of Mary. It was first applied to puppet drama in the early Middle Ages when the Christian Church made use of puppets in dramatizing scenes in the life of the Blessed Virgin Mary. The nativity, the flight into Egypt, and the home life at Nazareth were made more real to devout congregations by means of small jointed figures fashioned from wood or gaily painted cardboard. Later, both in England and on the continent, there are records of puppet plays depicting scenes from both the New and the Old Testament, as well as from the lives and legends of the saints.

History tells us that the origin of the puppet play is lost in antiquity. It was popular among the Greeks at an early date and passed over to the Romans with the comedies of Menander and Aristophanes. Puppets have been found in the tombs of the ancient Pharaohs of Egypt and puppet drama was known in several oriental countries, notably India, Java, and China in very ancient times.

Today puppet theaters are to be found in many large cities both at home and abroad. Many beautiful and entertaining plays have been written for marionette performances and under the direction of Tony Sarg, this form of entertainment has reached a high state of development. Like the film productions, however, the actors are not real and this has made it easy to impose on the not unwilling public a class of Punch-and-Judy exhibitions which outrivals the lowest form of ancient puppet drama in coarseness and ribaldry.

The educational value of marionette performances, as well as other forms of dramatization, have long been recognized in schools and colleges. Teachers who wish to work up a project which will make use of the talents of a large number of pupils will find a marionette performance both interesting and profitable. All the work connected with the entertainment may be done by the pupils under the direction of the teacher. The English classes will choose the story to be dramatized. This will entail no small amount of outside reading. The second step in the procedure is the writing of the dialog for the puppeteers. The stage setting and costuming will occupy the class in industrial arts for many weeks. This part of the work will require much reading and research also, especially if the scene of the drama is laid in foreign lands or in past ages.

A medieval marionette performance depicting scenes from the life of the Blessed Virgin Mary makes a suitable Christmas entertainment in a parochial high school. Catholic students will be particularly interested when they learn that marionette means "little Marys" and that the Church in the Middle Ages spiritualized, so to speak, the rude puppet drama and turned it to its own use. The scenes for the drama may be taken from that most vivid and colorful life of Mary entitled *The Lily of Israel*. The reading of the book together with any other research that may be necessary to give the play a medieval tone may be done in the religion hour and will well repay the time spent.

Some Sources of Dramatic Material

PLAYS AND DRAMATIZATIONS IN RECENT VOLUMES OF THE CATHOLIC SCHOOL JOURNAL

The Elves and the Shoemaker (lower grades), by Kathryn Heisenfelt (Nov., 1929).

A King Wakes Up (for fifth and sixth grades), by Kathryn Heisenfelt (March, 1930).

Billie Be a Better Boy (Halloween, one act), by Kathryn Heisenfelt (Oct., 1930).

Mrs. McDougal's Christmas (one act, two scenes), by Oragayle Hesser (Dec., 1930).

A Party for Mr. O'Toole (St. Patrick's Day, two scenes), by Kathryn Heisenfelt (March, 1931).

Joseph the Dreamer: A Biblical Drama (a model for Biblical drama), by Margaret Canty (March, 1931).

A May Basket for Mother, by Kathryn Heisenfelt (May, 1931).

Assembly Program for Arbor Day (an outline), by Antoinette Newton (April, 1931).

Education Forward (a commencement play), by Nanno C. Ring (May, 1931).

Making the Emblem of Liberty (dramatization), by Sister M. Rosalina, O.P. (June, 1931).

Little Guardian Angels (a playlet), by Sister M. Emmanuel (Oct., 1931).

The Brood Gives Thanks (Thanksgiving), by Kathryn Heisenfelt (Nov., 1931).

The First Christmas Eve, by Sister Mary Rosalina, O.P. (Dec., 1931).

Washington Takes Valley Forge (a farce), by Kathryn Heisenfelt (Feb., 1932).

The Apostles' Creed (a high-school play), by Moira Seton (June, 1932).

Our Lady of Guadalupe (a dramatization), by Brother William Baer, S.M. (Nov., 1932).

The Celestial Children's Christmas Message, by Sister M. Rita, R.S.M. (Dec., 1932).

The First Christmas Roses (primary), by Sister Marie (Dec., 1932).

The Pageant of the Coming of the King, by School Sisters of Notre Dame (Dec., 1932).

The Making of the Constitution (a dramatization for children in history and civics classes), by Sister M. Chrysostom (Jan., 1933).

Queen of Maytime (grade), by Sister Mary Jarlath, O.P. (May, 1933).

Columbus (a one-act play), by Sister M. Agnes Imelda, O.P.

Origin of All Saints' Day (historical drama), by Sister M. Gabriel, O.P. (Nov., 1933).

Lavina's Thanksgiving Lesson (grade), by Sister M. Chrysostom, O.S.F. (Nov., 1933).

Visit of the Magi (grade boys), by Sister M. Agnes, S.H.N. (Dec., 1933).

The New Year (second grade; a pageant and dialog of the months and seasons), by Sister Marie, S.C. (Jan., 1934).

The Miracle Lady of Lourdes (grade), by A Sister of Mercy (Feb., 1934).

The Light of the World (grade girls; for Feast of the Presentation), by A Sister of Mercy (Feb., 1934).

ARTICLES ON DRAMATICS IN THE CATHOLIC SCHOOL JOURNAL

Vitalizing High-School Commencements, by John P. Treacy, M.S. (May, 1931).

Dramatization a Teaching Aid, by Emma Gary Wallace (Aug., 1931).

Teaching Material on George Washington (a compilation), (Feb., 1932).

The Movies (dangers and remedies), by Rev. Kilian J. Hennrich, O.M.Cap., (Oct., 1933).

**BOOKS ON DRAMATICS AND BOOKS OF PLAYS
REVIEWED, OR LISTED IN THE CATH-
OLIC SCHOOL JOURNAL**

Short Scenes from Shakespeare, by Isobel McReynolds Gray. \$1.60. Macmillan (April, 1930, p. 151; July, 1930; Sept., 1930).

Creative Drama in the Lower School, by Corinne Brown. \$2. Appleton (May, 1930).

New Plays for Every Day the Schools Celebrate, by Minnie A. Niemeier. \$2. Noble and Noble (Aug., 1930).

Plays With a Purpose (for Home-Economics Classes), edited by Jessie A. Knox. \$1.50. Lakeside Pub. Co., N. Y. City (Sept., 1930).

Creative Activities in Physical Education, by Olive K. Horgan. \$2. A. S. Barnes & Co., New York City (July, 1930).

Puppet Plays for Children, by Florence M. Everson. \$1. Beckley-Cardy Co., Chicago (Oct., 1930).

Drama and Dramatics, by Helen Randle Fish. \$1.40. Macmillan (Nov., 1930).

Play-Making and Plays, by John Merrill and Martha Fleming. \$2.60. Macmillan (April, 1931; very helpful).

The Irish Sparrow, by Will W. Whalen (comedy in four acts, suited to parish theatrical), White Squaw Press, Orratanna, Pa. (March, 1932).

The New Leisure Challenges the Schools, by Eugene T. Lies. National Recreation Assoc., New York City.

The Educational Talking Picture, by Frederick L. Devereux. University of Chicago Press (June, 1933).

A Handbook of Acting Based on the New Pantomime, by Madame Eva Alberti. Samuel French, New York City (Nov., 1933).

The Practical Course in Speech, by A. Longfellow Fiske. Wm. H. Sadlier, Inc., New York City (Sept., 1933. Includes useful selections for practice and bibliographies).

Directing Language Power, by Caroline J. Trommer and Teresa A. Regan. \$2. Macmillan, New York City (Sept., 1933. Discusses playmaking and other forms of dramatic entertainment).

The Work of the Little Theatres, by Clarence Arthur Perry. Russell Sage Foundation, New York City (July, 1933).

New Plays With a Purpose, by Various Authors (mostly for domestic-science classes), Lakeside Publishing Co., New York City (June, 1933).

The King's Sneezes, by Richard Atwater and Jessie Thomas. H. T. FitzSimons Co., Chicago (a musical comedy for 10 or more boys, 3 girls, and chorus. June, 1933).

Dancing in the Elementary Schools, published by A. S. Barnes and Co., New York City (June, 1933).

Theater and School, by Samuel J. Hume and Lois Foster. \$3.50. Samuel French, New York City (reviewed favorably by Father Kilian in April, 1933).

Games and Game Leadership, by Charles F. Smith. Dodd, Mead, and Co., New York City (reviewed favorably by Father Kilian in February, 1933).

The Sacred Mysteries, by Rev. Mathias Helfen. 50 cents. Catholic Dramatic Movement, Milwaukee, Wis. (Dec., 1933. A notable pageant explaining the Mass. Many characters.)

Rogue River Red (three acts), by Joseph P. Clancy. The Catholic Dramatic Movement, Milwaukee, Wis. (Dec., 1932).

The Christmas Candle and Other One-Act Plays, by Sister Mary Edwin, College of the Holy Names, Oakland, Calif.

The Princess of the Mohawks (three acts), by Joseph P. Clancy, Catholic Dramatic Movement, Milwaukee, Wis.

Maryland—A Pageant for Catholic Schools, by Rev. Henry S. Spalding, S.J. (Jan., 1934. For all the children in the school.)

PLAYS, PAGEANTS, PLAY DIRECTING

Studying the Play, by A. Gaw. \$1. Published by the author at University of Southern California, 3551 University Place, Los Angeles, Calif.

Plays for the Classroom, by R. Gow. 1s, 6d. Murray (London).

Play Production for Amateurs and Schools, by M. V. C. Jeffreys and R. W. Stoddard. 7s, 6d. Methuen.

Watching a Play, by C. K. Munro. 7s, 6d. Howe.

Plays, Acting and Music, by A. Symons. \$1. P. Smith.

Plays and Puppet Shows in Which the Parts Are Played by Famous Characters Found in School Stories and Studies. \$1. Published by School Arts Magazine, Worcester, Mass.

How to Write a Play, by St. John G. Eroine. \$1.75. Macmillan.

Play Production Made Easy, by Mabel F. Hobbs. 50 cents. National Recreation Association, 315 Fourth Ave., New York City.

Typical Plays, by J. P. Webber and H. H. Webster (1930). \$2. Houghton Mifflin Co., Boston, Mass.

Drama and Dramatics, by Helen R. Fish. (1930.) \$1.40. Macmillan Co., New York City.

Play-Making and Plays, by John Merrill and Martha Fleming. \$2.60. Macmillan Co., New York City.

How to Produce Children's Plays, by Constance D'Arcy Mackay. \$1.35. Henry Holt and Company, New York City.

Costumes and Scenery for Amateurs, by Constance D'Arcy Mackay. \$1.75. Henry Holt and Company, New York City.

Problems of the Actor, by Louis Calvert. 25 cents. Henry Holt and Company, New York City.

On Acting (an essay), by Brander Matthews. \$1. Charles Scribner's Sons, New York City.

Amateur and Educational Dramatics, by Hilliard, McCormick, and Oglebay. \$1.25. The Macmillan Company, New York City.

Stage Lighting, by Theodore Fuchs. \$10. Little, Brown, and Co., Boston, Mass.

Scenery and Lighting for School and Little Theater Stages, by Samuel Selden. (1928.) 50 cents. University of North Carolina, Chapel Hill, N. C.

Practical Stage-Craft, by Mary W. Hynes. (1930.) \$1. W. H. Baker Co., Boston, Mass.

Stage Scenery and Lighting, by Samuel Selden. A handbook for nonprofessionals (1930). \$4.50. Crofts Co., New York City.

Equipment of the School Theater, by Milton Smith. (1930.) \$1.50. Teachers College, Columbia University, New York City.

Educational Dramatics, by Donald M. Tower (1930). \$1.88. Row, Peterson Co., Evanston, Ill.

Plays for Children, compiled by Alice I. Hazeltine. American Library Association.

Child Life Plays for Children. A yearly descriptive list of plays mentioned in the magazine *Child Life*. Rand McNally and Co., Chicago, Ill.

Greek Memories. A historical drama written and produced by sixth-grade pupils, Milwaukee State Normal School (1925). The Kenyon Press, Wauwatosa, Wis.

The Light of a Star (Biblical, three acts), by Sister M. Alicia, S.H.N. (1933). Banner Play Bureau, 137 W. Fourth St., Cincinnati, Ohio.

Four Playlets for School Entertainment. Miller Publishing Co., 1035 Bonnie Brae, Oak Park, Ill.

Saint Nicholas and Other Plays, by Beulah Marie Dix. (Contents: A Legend of St. Nicholas; The Weal of Wayland's Well; The Princess Dayshine). Medieval setting. Can be produced without scenery. \$1.50. French.

Special Day Pageants for Little People, by Marion Kennedy and Katharine I. Bemis. (For children 5 to 10 years. Twenty-one special days. Authors are public-school teachers of Minneapolis.) \$1.50. A. S. Barnes.

Children's Theatres and Plays, by Constance D. Mackay. A survey of the subject. (Drama League Library of the Theatre Arts.) \$3.50. Appleton.

Household Plays for Young People, by Virginia Olcott. \$2. Dodd.

Catalog of Mission Plays. This catalog describes a number of plays and pageants published and sold by the Catholic Students' Mission Crusade, Shattuc Ave., Cincinnati, Ohio. It lists some excellent material.

PUBLISHERS OF PLAYS

Catholic Dramatic Movement, 1511 W. Wisconsin Ave., Milwaukee, Wis.

Ames Publishing Co., Clyde, Ohio.

D. Appleton and Co., 29-35 West 32nd St., New York City.

Banner Play Bureau, Inc., 111 Ellis St., San Francisco, Calif.

Walter H. Baker Co., 41 Winter St., Boston, Mass.

T. S. Denison and Co., 623 S. Wabash Ave., Chicago, Ill.

Dramatic Publishing Co., 542 S. Dearborn St., Chicago, Ill.

Eldridge Entertainment House, Inc., Franklin, Ohio.

Samuel French, 25 West 45th St., New York City.

Ivan Bloom Company, 3806 Cottage Grove Ave., Des Moines, Iowa.

Longmans, Green and Co., 55 Fifth Ave., New York City.

Northwestern Press, 2600 Portland Ave., Minneapolis, Minn.
 Penn Publishing Co., 925-27 Filbert St., Philadelphia, Pa.
 Wetmore Declamation Bureau, 1304 South Newton Ave., Sioux City, Iowa.
 Sister M. Agnes, 1410 Mt. Royal Blvd., Outremont, Montreal, Canada.
 Sister Mary Edwin, College of the Holy Names, 2036 Webster St., Oakland, Calif.
 Sister M. Angela, O.M., St. Rita's Home, 18th and Cass Sts., Omaha, Nebr.
 Joseph F. Wagner, Inc., 54 Park Place, New York City. (Has list of high-grade plays for Catholic schools.)
 The White Squaw Press, Orratanna, Pa.
 The Bookery, Box 152, Chicago, Ill. (Publishes the plays by "Clementia.")
 John Joseph McVey, 1229 Arch St., Philadelphia, Pa. (Publish books on Physical Training and Games.)
 A. S. Barnes and Co., 67 West 44th St., New York City. (Physical Education, Dancing, Rhythms, Pageantry, Plays, etc.)
 Practical Home Economics, 466 Fourth Ave., New York City.
 The extension departments of state universities and some other colleges and universities publish lists of school plays and bulletins on the production of plays.

PUBLISHERS OF SCHOOL AND DRAMATIC MUSIC
 McLaughlin and Reilly Company, 100 Boylston St., Boston, Mass.
 The Catholic Education Press, 1326 Quincy St., N.E., Washington, D. C.
 Churchill-Grindell Co., Platteville, Wis.
 Silver, Burdette and Co., 39 Division St., Newark, N. J.
 American Book Company, 88 Lexington St., New York City.
 Ginn and Company, 70 Fifth Ave., New York City.
 H. T. FitzSimons Co., 23 East Jackson Blvd., Chicago, Ill.
 J. Fischer and Bro., 119 West Fortieth St., New York City.
 Carl Fischer, Inc., 56 Cooper Square, New York City.

STAGE SCENERY AND ACCESSORIES

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New Books of Value to Teachers

Guide to Play Selection

By Milton Smith. Cloth, 174 pp., illustrated. D. Appleton-Century Company, New York City.

Teachers and dramatic directors in high schools and colleges, as well as students of the drama, will find this a valuable book of ready reference. It is the latest publication of the National Council of Teachers of English. The author is a member of the faculty of Teachers College, Columbia University, and author of *The Book of Play Production*, *The Equipment of the School Theater*, etc.

The book may be described as a classified and annotated bibliography of plays of all ages, which may be staged by modern amateur players. Full-length plays and one-act plays are listed separately. Descriptions of full-length plays are classified as Greek and Roman, Medieval and Elizabethan, 1650-1870 Plays, and Modern Plays.

A tabulated alphabetical index of the plays listed precedes the descriptions. From this, one can see at a glance the type of play, the amount of royalty asked, the number of sets, the number of characters (men and women), whether extra actors may be used, whether costumes are required, whether the play is considered suitable for high schools, etc. The book does not list plays for children below high-school age.

The descriptions, while brief and concise, are as complete as one could wish for purposes of reference. Teachers will find the summary of the plot or story of each play, which the compiler has provided, indispensable. The story, together with the description and editorial recommendations, provides the information necessary for a tentative decision as to whether a play is suitable for a given company of players and their audience. The final decision should, of course, be made, only after the play itself has been examined.

Introductions to the various sections of the book present considerable information on the history of the drama and on the staging of plays in various periods. The illustrations show stages and theaters of various periods. They afford considerable help in visualizing and understanding stage directions, particularly those of older plays.

The section of the book on Practical References for Producers gives a selected bibliography of books on all phases of play production, a list of anthologies of plays, a directory of play publishers and brokers, a list of plays for holidays, and an index of authors of the plays listed in this book.

Teachers and directors in Catholic schools will feel sorry to find in this list some few plays which they would not recommend even for a mature audience, but they will thank the compiler for his honest description which immediately excludes such plays from their consideration. — E.W.R.

The Sacred Mysteries

By Rev. Mathias Helfen. Paper, 64 pp., 50 cents. The Catholic Dramatic Movement, Milwaukee, Wis.

This is a powerful and well-arranged drama of the Mass. By using a double stage, the Mass itself is accompanied by the proper historical and religious events which it signifies. The result is not only a fine and thrilling explanation of the Supreme Sacrifice, but an interesting bit of drama.

Some difficulty may be found in the presentation because of the double stage, but chiefly because the character of Christ has the chief rôle in the play. However, where these difficulties can be overcome—and they are not insurmountable—the drama will certainly be welcomed not only as an explanation of the liturgy, but as a passion play of great merit.

The Watchers' Play

By Rudolph Henz. Translated by A. P. Schimberg. A drama of Easter in one act. Paper, 28 pages. Catholic Dramatic Movement, Milwaukee, Wis. The play is suitable for mature high-school students or adults.

A Day with Our Mother

By Rev. Mathias Helfen. Paper, 32 pp., 50 cents. The Catholic Dramatic Movement, Milwaukee, Wis.

This three-act pageant-drama, deals with the reunion of a long-separated family, through devotion to our Lady. The play as written has distinct possibilities and can be adapted to a greater or smaller mixed cast. Suitable for presentation by pupils of the upper grades, or by older players.

Grammar in Miniature

By Fred G. Fox, Ph.D. Paper, 58 pp. 20 cents. The Bruce Publishing Company, Milwaukee, Wis.

Readers of this JOURNAL have, now and then, asked the editors to publish material on the teaching of grammar. While *Grammar in Miniature* is strictly a textbook and reference book for the classroom or for self-instruction, we think that it may solve some of the problems of junior- and senior-high-school teachers. The booklet is intended by the author primarily as a textbook for the review of grammar in the senior high school. We suggest that it would serve well also as a supplement to the regular textbook in English for the seventh, eighth, and ninth grades. The pupils using it thus would become thoroughly familiar with the essentials of modern grammar and have at hand during their whole high-school course a valuable help to correct speech and writing.

The booklet lays particular stress upon clear, logical, correct sentence structure as a necessity in clear thinking. It impresses upon the student the fact that words are symbols of thought, thus convincing him of the necessity of learning the correct use of these symbols, not only for the adequate expression of thought, but even as a condition for his own clear thinking.

Adolescent Psychology

By Ada Hart Arlitt, Ph.D. Cloth, 250 pp., \$2.25 (1933). American Book Company, New York City.

This book is designed primarily as a text for use in colleges and schools of education. The book has a threefold purpose; namely, to afford students (1) a knowledge of the methods of studying the child as he passes through the prolonged period of growth and development known as adolescence; (2) a knowledge of the types of behavior to be expected during this period; and (3) a knowledge of how this behavior may be modified. Specifically, *Adolescent Psychology* comprises fourteen chapters, a brief glossary which is a real help to the student, and an adequate index. Such topical chapter headings are offered as: *Physical Changes at Adolescence, Instinctive Tendencies, Emotional Life, Learning, Memory and Reasoning, Personality, Moral and Religious Development, and the Hygiene of Adolescence.*

This book has many meritorious qualities, chief among which are the facts that (1) extremes are avoided; (2) a satisfying attempt has been made to apply the results of research in educational psychology and mental hygiene to the period of adolescence; (3) some importance is laid on the moral and religious development of the adolescent; (4) brief but effective illustrations are used to clarify important points; (5) materials are well organized and well presented in an easily readable style.

However, to this reviewer there are three basic defects in the book. The first is that, though the book treats of moral and religious development, no firm basis is provided for such development. The second is that, though a list of references is appended to each chapter, such thoroughly fine books as Furfey's *Gang Age, The Growing Boy*, as McGrath's *A Study of the Moral Development of Children*, as Kirsch's *Sex Education and Training in Chastity* are omitted. Finally, no such study guides as questions, exercises, and problems are provided in the book. — William A. Kelly, Ph.D.

New Psychology and Old Religion

By Rev. Edward F. Murphy, S.S.J., Ph.D. Cloth, 265 pp., \$2.50. Benziger Brothers, New York, N. Y.

In the Foreword to this book, Dr. Fulton Sheen aptly remarks that psychology is one of the two popular sciences of today (the other is physics) because "everyone carries about with him the necessary equipment to be his own psychologist—emotions, reflexes, desires, impulses, and passions." He goes on to say that fashionable psychology ignores the soul, and in that he strikes the very depth of the problem.

Modern psychology has attempted to aid man to a better life, humanly speaking. It has explained his desires and passions, unleashed his inhibitions, and solved his problems in fine, high-sounding terminology. It has, though, ignored ethics, ignored the soul, and ignored that necessity of the spiritual soul—future life.

The author of this book removes the scientific terminology and reduces the psychological norms to their basic principles—and then he finds that those of them that are good are old rules, given long ago, and given under the true sanction of morality, by Christ. The confessional is the finest medium of psychological direction in the world, and its psychology alone can help to a really better life.

This book is well written, despite occasional passages grammatically startling. It is interestingly written, and shows a profound knowledge of man and his mind. Teachers and priests and lay persons of all classes should find in it much to interest them.

Religion and Living

By Brother Ernest, C.S.C. Paper, 107 pp. 75 cents. The Bruce Publishing Company, Milwaukee, Wis.

A reprint of a very popular series of articles on making the learning and living of religion synonymous, which appeared in THE CATHOLIC SCHOOL JOURNAL. "If our teaching does not make our boys and girls better Catholics, live-wire Catholics, we have taught in vain," says Brother Ernest.

Music First Year (New Edition)

By Justine B. Ward. Cloth, 255 pp., illustrated. \$1.50. Catholic Education Press, Washington, D. C.

Teachers will certainly welcome this new edition of a justly popular and efficient teacher's guidebook for the first-year's work in music. As the author states, the pedagogical principles embodied in the earlier editions remain unchanged, but, after twenty years of experiment, their application requires some revision.

The book gives the teacher a complete detailed outline for teaching music in the first grade to six-year-old children according to the Ward Method. The course is designed to teach not only modern music, but also Gregorian chant. The aim of the course is to impart music "not as a dry drill . . . but as a living growth

from within." And the author says that "the teaching should be one which the grade teacher can impart and can correlate with the other subjects" . . . so that "the power to sing . . . will become the heritage of every child."

Perhaps foremost among the changes which have been embodied in the revised edition, is the treatment of rhythm according to the latest developments and practice. In the matter of pitch, less emphasis is placed upon chords as such, especially on the dominant chord. With these changes the new edition "is more melodic and rhythmic and less harmonic than the old."

The author and publishers of the Ward Method of teaching music have rendered a special service to Catholic schools in bringing thoroughly up to date this well-tryed and efficient system. This is particularly true in view of the fact that music is not being taught efficiently in a great many schools, public and private.

Taste and See

By Rev. J. E. Moffatt, S.J. Cloth, 64 pp. 75 cents. The Bruce Publishing Company, Milwaukee, Wis.

The author says that his object is "to help some souls to *taste and see* the sweetness hidden in the formulas" of our daily prayers. The exercises are informal meditations according to the "second method of prayer" of St. Ignatius, on the Our Father, Hail Mary, the Creed, and the Acts. We think this a very practical book even for high-school students.

The Moral Law, by Most Rev. John J. Swint, D.D.

The Seven Last Words, by Rev. John F. Burns, Ph.D., O.S.A.

Pamphlets, 55 and 64 pp. The Bruce Publishing Company, Milwaukee, Wis.

Both these volumes consist of brief discourses suitable and interesting for general reading and helpful to priests as sermon material. *The Moral Law* is a series of simple explanations of the Ten Commandments.

A Student's Guide to American History

By Wm. A. Hamm and Madeleine K. Durfee. Paper, 156 pp. 48 cents. D. C. Heath and Company, Boston, Mass.

This workbook provides a complete outline and organization of a course in American history under twelve units. It is based upon Hamm, Bourne, and Benton's textbook but gives many references to other texts and a number of bibliographies of a more general nature. There are eleven outline maps on which the student is directed to fill in details. The book should be helpful to teacher and pupil.

Workbook in Problems in American Democracy

By Edgar B. Wesley, T. M. Stinnett, and Crawford Green. Paper, octavo, 176 pp. 60 cents. D. C. Heath and Company, Boston, Mass.

In preparing this workbook the authors had in mind as a basal text Williamson and Wesley's *Principles of Social Science*. However, they cite references to several other basal texts intending to make it practicable to use the book with any of them. In addition to these, many references are cited to supplementary texts, and general works and bibliographies of texts and collateral readings are freely provided.

The workbook covers economic, social, political, and general problems. A typical assignment contains an outline, research projects, space for pasting reports of original readings, lists of general and special references, and suggestions for special class reports.

Possibly one might question whether a high-school student may be expected to avoid making a sweeping generalization from the reading of such a study as *The Kallikak Family*, one of the references given under the subject of Dependency; and whether teachers can give to pupils of high-school age the religious, ethical, and philosophical background necessary to a study of several social and economic questions by the reference method.

Gemma Galgani

By Rev. John P. Clark. Boards, 120 pp. \$1. Benziger Bros., New York City.

One of the clearest evidences of the world's departure from the ideal of Christ, is the almost universal hatred for suffering. The full strength of man's mind is turned to the lessening of pain and of trouble, and yet the way of the true Christian must be the way of the cross.

And one of those strange paradoxes which we so often see, is the fact of the great interest aroused by those few chosen souls who will to take upon themselves great suffering. Therese Neumann, the stigmatist of Konnersreuth, is a present example of this; Gemma Galgani, the simple Italian girl, was the example of a not-so-distant former day. Father Clarke tells here of the character and the motives of this earlier stigmatist. He encourages all to follow in her way, the way of self-offering.

SCHOOLS EFFECT HEAT SAVING OF 62 PER CENT

DUAL INDIVIDUAL CONTROL SYSTEM REDUCES SCHOOLS' HEAT BILL \$3,308 DURING PAST NINE MONTHS

The dual individual heat control system, installed last summer in the west ward, Marshall Memorial hall and the high school buildings, has saved the schools \$3,308 during its nine month's operation. This is a heat saving of 62 per cent.

The cost of the heat control system fully installed was 39 cents per cubic foot of condensation. With the heating and ventilating systems in the school buildings uncontrolled as they were, the schools' heat bills showed a marked increase.

Under these conditions, the school board spent the next eight months investigating different systems of temperature and ventilating control for school buildings. The board in September, 1932, signed a contract with the Johnson Service company of Indianapolis for a dual individual room control system. The contract price of \$3,308 included cost of all materials and labor for the complete installation.

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For the season of 1931-32, without automatic temperature control, the group of buildings at Columbia City, Indiana, required 8,070,000 pounds of steam condensate for heating. The Johnson Dual System was installed in the fall of 1932, and 3,152,000 pounds were used in the winter of 1932-33, a saving of 60.9%! The "money saving" referred to by the COMMERCIAL MAIL of Columbia City, Indiana, June 22, 1933, represents a slightly greater percentage, due to a change in the method of computing the charges made to the Board of School Trustees by the municipal heating plant.

This particular case is merely a striking example of the dividends paid by a Johnson System of Automatic Temperature Regulation. Often, the entire cost of the system is returned in a surprisingly short time. The Johnson Dual System insures a uniform temperature during periods of full building occupancy, and a reduced temperature in unoccupied rooms during the evening hours, without separate steam mains. Buildings equipped with single-temperature systems may be fitted with "Dual" thermostats to secure additional savings. Let our nearest branch office make a survey and quotation!



*Pictured above: The West Ward, Marshall Memorial Hall
and High School Buildings, Columbia City, Indiana.*

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A DIAMOND JUBILEE

The Sisters of Charity, of Leavenworth, Kans., will this year celebrate the seventy-fifth anniversary of their founding. The Sisters were originally members of the Sisters of Charity of Nazareth, Kentucky. Early in 1858 they obtained permission from the bishop to go to Kansas where they sought to establish a community for missionary work among the Indians. Pioneers in two states, Kansas and Montana, the Sisters were among the first to establish institutions in Colorado and Wyoming.

The Sisters of Charity now have 500 Sisters and 50 novices in their community. They have charge of 1 college, 3 academies, 6 high schools, 33 grammar schools, 12 hospitals, 9 schools of nursing, 1 school for crippled children, 3 orphans' homes, and 2 infants' homes.

BROOKLYN SCHOOLS CARRY ON

Rev. Joseph V. S. McClancy, superintendent of schools of the Diocese of Brooklyn, New York, has issued a report on the progress of the diocesan school system during the school year 1932-33. The report comments on the opening of three new schools during the year, the operation of a salary cut for teachers, the adoption of new regulations for high-school teachers, the inauguration of free lunches for poor children, and the need for state aid for schools. During the year the Bishop Loughlin Memorial High School was reorganized and opened as a boys' high school.

The year witnessed an effort to spread interest in Catholic collegiate education among prospective graduates of the high schools. To that end, a special committee representing St. Francis College, St. John's College, and St. Joseph's College paid a visit to the upper classes of the large secondary schools and distributed college pamphlets among the students.

During the year, a great effort was made to have all the schools in the system adhere to the requirement of the state law, which demands 190 school days of all institutions.

The diocesan school officials encourage the regular visitation of the schools. The work is done capably by the board of community visitors, whose plan and report are handled by the diocesan superintendent. In 1932-33, 87 per cent of the schools were thus visited. Special attention has been given to the teaching of religion.

The report lists 109,852 students in elementary schools, 11,685 in high schools, 249 in normal schools, and 2,555 in colleges. The teaching staff comprises a total of 3,323 persons, including 657 lay teachers and 2,666 religious teachers. The 43 high schools of the diocese have a teaching staff of 550; the 212 elementary schools have a staff of 2,558 teachers.

BOSTON SCHOOLS GROW

A substantial increase in the number of teachers, pupils, and graduates is the record of Catholic schools in the Diocese of Boston during the year 1932-33. This striking fact is revealed in the annual report of the diocesan superintendent, Rev. Richard J. Quinlan, published in *The Pilot*, September 30.

On June 22, 1933, the enrollment in the parish elementary schools was 85,532, in parish high schools 8,136, a total of 93,667. This total was an increase of 742 over the total enrollment in June, 1932. When to this is added 5,609, the enrollment in preparatory schools, academies, and institutional schools, the total actual membership in June, 1933, of all Catholic schools below college grade was 99,276, an increase of 271 over the figures for the school year 1931-32. The total number of pupils enrolled at any time in the parochial schools during the year was 97,978.

In September, 1932, a new parish school was opened in Medford, with the two first grades and an enrollment of 57 pupils. A new parish high school for boys, under the direction of the Xaverian Brothers, was opened at Malden with an enrollment of 80. A new parish high school for girls, under the Sisters of Notre Dame de Namur, was opened in Beverly with an enrollment of 26. A new six-room building was erected in St. Patrick's parish in Watertown. In all, 39 classrooms were added to the schools of the diocese.

In June, 1933, 7,700 pupils completed the eighth grade in all Catholic schools in the diocese, an increase of 211 over the previous year. Of these, 3,456 planned to enter Catholic high schools and 3,849, public high schools.

The High School Athletic League was inaugurated five years ago by His Eminence Cardinal O'Connell for boys attending Catholic high schools in and near Boston. Each year His Eminence donates a trophy to the winner in each of the athletic competitions.

(Concluded on page 11A)

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During the year an earnest effort was made to stimulate public speaking in the high schools. At the close of the year, eight students picked from the high schools of the diocese took part in a contest which constituted a symposium on Catholic action.

There were 2,315 religious teachers in the parochial schools of the diocese last year. Ten years ago, the number was 1,672. In addition to the religious teachers last year, there were 249 lay teachers, including 164 special teachers of physical training, music, elocution, cooking, and sewing. An extension course for teachers was conducted at the Cathedral School. The subject of the course was "Teaching Religion in the Elementary School." The course was directed by Mother Margaret Bolton, of the Cenacle of St. Regis, New York City. On fifteen successive Saturday mornings, 212 religious teachers of fourteen communities attended the two hours of instruction.

Many teachers are pursuing work in residence and also extension courses in the Boston College Graduate School. On June 14, the degree of doctor of philosophy was conferred upon 4 Sisters, master of arts upon 14 Sisters and 1 Brother, master of education upon 3 Sisters, and bachelor of arts (extension courses) upon 22 Sisters.

The Teachers' Institute, inaugurated in 1910 by His Eminence the Cardinal, is an important annual convention of the religious teachers of the archdiocese with foremost educators of the country as lecturers.

LYONS AND CARNAHAN ORGANIZES CATHOLIC SCHOOL DEPARTMENT

Miss Marie C. Cuddy, who, for the past two summers, has been teaching Methods in English at the Diocesan Teachers College, St. Paul, Minn., has been placed in charge of the new Catholic School Department of the publishing firm of Lyons and Carnahan. Miss Cuddy has, for the past six years, been associated with the school-service department of this firm, and is well versed in a knowledge of the problems and requirements of Catholic schools.



Internationally Known Authority on Business Education as Seen Through the Eyes of Celebrated Portrait Painter.—Portrait of Dr. John Robert Gregg, well-known authority on business education and originator of system of shorthand bearing his name, now hanging in recently opened annual exhibition of National Arts Club in New York. Portrait was done by Sidney E. Dickinson, N.A., whose portraits of world celebrities have won many prizes in art exhibitions.



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